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Recognising Taiwan in Sight and Sound
Localisation in the Music of Post-TNC

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- Localisation in the Music of Post-TNC

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Abstract

This thesis aims to identify the music of current Taiwanese films with regard to their strategies of 'localisation', of indicating or alluding to or playing with musical signifiers of place, time and group identity, in the contexts of Taiwanese history and culture. It may be of interest for those who want to understand Taiwanese cultural history from a perspective rarely taken in scholarship, and for those interested in film music studies, which have rarely touched upon Taiwan. This thesis looks at and listens to recent, mostly commercial films of the so-called post-TNC era, i.e. after the period of Taiwan New Cinema.

After the success of *Cape No. 7* (2008) in the domestic market, the Taiwanese film industry has gained more confidence in producing films that articulate lives and issues shared by people on the island – films that establish shumin space[1] in film. Music shares that tendency and often adopts music with a local connection – T-pop (Taiwanese popular music)[2], historical songs, and elements from different traditions such as indigenous music and pan-Chinese sounds. The different ways of dealing with (and often localising) global musics, such as western-style pop-rock or the typical 'triplets rhythm'[3] derived from Japan, will also be discussed. This study analyses how such musical choices can function in concert with and as a source of information or intensification of film scenes and images, in counterpoint to them or as a background, to understand how music can be used to place audiences into a range of relationships to what a film shows. This study also asks how music that stresses the local identity of Taiwanese films may nevertheless be able to survive in a global market.

[1] 'Shumin space' means a conceptual space representing the collective memory and lives of local people, of 'the general public'. A broader discussion of the topic in relation to the subject of this study can be found in *Shumin Space in Post-TNC* section in Chapter One.

[2] The term 'T-pop' as used here includes all the genres of popular Taiwanese music. I use the term T-pop instead of mandopop (Mandarin popular music) in this thesis in order to specify the local trends of Taiwanese music, since mandopop refers to a broader sphere including China, Hong Kong, and other places that share the same language. The term 'mandopop' is only used with regard to pan-Chinese countries as a whole. For further clarification, "T" is the abbreviation of Taiwanese, not Taiyu; taiyupop is a subgenre of T-pop.

[3] Discussed in *Hybridity in Early Popular Music* section in Chapter One, the use of triplets in post-TNC films has been used to suggest a connection to old taiyupian because of its frequent use in taiyupop. The use of triplets can also be traced back to the influence of Japanese enka (a traditional Japanese musical genre) in the early 20th century (more in Chapter One).

Author's Declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's *Regulations and Code of Practice for Research Degree Programmes* and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is my own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

SIGNED: ... [redacted] .. DATE: 09.04.2020

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List of Abbreviations

Beyond Beauty = *Beyond Beauty – Taiwan from Above*

CH = China

CMPC = Central Motion Picture Corporation

CPC = Communist Party of China

CTFA = Chinese Taipei Film Archive

DPP = Democratic Progressive Party

GIO = Government Information Office

HK = Hong Kong

IT = Italy

JP = Japan

KMT = Kuomintang

kuoyupian = Kuoyu film

kuoyupop = Kuoyu popular music

mandopop = Mandarin popular music

post-TNC = Post-Taiwan New Cinema

PRC = People's Republic of China

R.O.C. = Republic of China

T-pop = Taiwanese popular music

taiyupian = Taiyu film

taiyupop = Taiyu popular music

TNC = Taiwan New Cinema

TV = Television

UK = United Kingdom

US = United States of America

Note on Mandarin Translation

Throughout this thesis, both the Wade-Giles and Romanisation systems of *pinyin* are used. Most of the Mandarin names and terms are transliterated using the Wade-Giles system, which has been widely used in Taiwan and officially shown on the passports of Taiwanese citizens. The small number of terms translated using the Romanisation system of *pinyin* are the ones better known as they used in the academia, such as 'guzheng'. In addition, the Romanisation system of *pinyin* is used in the People's Republic of China (mainland China) and has now spread throughout the world.

Internationally less well-known terms, such as 'bitter pathos' ('ku qing'), are both translated and transliterated with regard to their meaning (in the main text) and the transliteration of the term (in the form often shown in English literature; for the case of 'ku qing', the *pinyin* system is used), to help readers understand the idea of the terms and to reference to other English literature if needed. Otherwise, Appendix i provides translations used in this thesis to help readers who understand and are familiar with the Mandarin terms. In short, the choice of the translation system in the thesis does not have any political implications, it is chosen for the purpose of bridging to English academia.

Introduction

Motive

Since the start of the film industry in Taiwan in 1907[4], when the Japanese imported technology to produce films on the island[5], the film industry has become one of the performance platforms used to present Taiwanese matters in public. Despite the monopolistic control of film in Taiwan,[6] the Japanese still made a significant contribution to the industry, introducing film to the country, building theatres and encouraging local people to watch films. The technological and media modernity they brought, and the experience of filmmaking, film-watching and access to western culture through imported films have all been particularly important to Taiwan's later development.[7]

Furthermore, film does not only exhibit Taiwan on screen but has also served as an entrance for inviting international elements. In fact, since Japanese domination, 'western' has alternatively become the symbol of 'modern' due to the grand Japanese

[4] The starting point of Taiwanese film is mostly considered to be 1901 when the first film exhibition was brought by the Japanese (Anonymous 1995; Lu 1961; Lee 2005, pp.222 and Chen 1988, pp.5-6). However, the first domestic film production on the island happened in 1907, when Takamatsu Toyojirō led a group of Japanese photographers to shoot more than 100 places on the island for his documentary *Live Introduction of Taiwan* (1907). The reason for mentioning the commencement of the film 'industry' and not film 'history' in this context is that scholars disagree about the date of the first film exhibition. Mr. Hong counts the first screening in Taiwan as the commencement of the Taiwanese film history. He contests Su-Shnag Lu's argument of the earliest account of Taiwanese film in 1901, maintaining that the beginning of the industry in Taiwan to be "five years behind that of China and Japan" (Hong 2011, pp.16). He also refers to film historian Daw-Ming Lee's discovery of Taiwan's first film screening in 1900, "when Oshima Inoshi and his projectionist Matuura Shozo exhibited the Lumière brothers' cinematographs in Taipei and other cities" (Lee 2012, pp.58), further arguing that Taiwan even leapt ahead of Japan according to the account of Ye Long Yan's historical finding of Asia's first exhibition of ten Edison short films by Kinetoscope in Taipei, 1896 (Ye 1994 cited Hong 2011, pp.18). Here, I maintain 1907 as the starting point of Taiwanese film history, since it is when practical film production started.

[5] Hong quotes Huang and Wang's work on film exhibition and production in Taiwan during the 1920s, arguing that "domestic film was close to nonexistent" due to the fact that "film exhibition was still mainly itinerant" and relied on Japan's film experts (Hong 2011, pp.20). Nevertheless, there is still evidence of Japanese-Taiwanese co-productions, such as *Love Waves* (1926), produced by a Taiwanese businessman, Han-Shu Zhang, with his own film company (Zhang 2004, pp.114-117 and Hong 2011, pp.18-20).

[6] This was especially true when in 1937, after the Second Sino-Japanese War, all film imports from China were banned, and the Japanese government practiced aggressive imperial control of Taiwan, forcing people to speak Japanese as the only language on the island (Hong 2011, pp.26).

[7] Two local film industry milestones were the films *Peach Blossom* (1931) and *The Righteous Man Wu Feng* (1937). *Peach Blossom* was dubbed using Taiwanese benshi, a role that narrated the story from a script during the silent film era for both Taiwanese and Japanese films (Zhang 2004, pp.117-119), and the theme song became famous and later regarded as the first popular song in Taiwan's history. *The Righteous Man Wu Feng* was the first film self-produced by the Taiwanese (though mostly casting Japanese actors).

modernisation project, the Meiji Restoration.[8] Music and the film industry both followed the comprehensive westernisation programme, which also influenced the Taiwanese to pursue an image of cultural superiority and produce western-sounding music, whether classical or popular dance music.[9]

On the other hand, imported films (and music as well) have long dominated the domestic market, especially Hollywood films. During the Japanese colonial period, the Taiwanese were exposed to major films imported from Japan, Hollywood and Europe, as well as some from China. Since 1927,[10] Japanese film imports have accounted for approximately three quarters of the total number of imported films, with the rest mainly coming from America (Yeh 1998, pp.208). After the KMT (Kuomintang)[11] took over, during the early martial-law period, Hollywood films continued to dominate the domestic market, with people turning to foreign entertainment such as western films and music because they were not embroiled in political turmoil concerning the relationships between Taiwan and Japan, or Taiwan and the People's Republic of China. In the period 1945-1954,[12] amidst the turmoil of nationwide conflict and controls under Martial Law,[13] the films shown in Taiwan were mostly imported from Hollywood, with a restricted number coming from Japan and Europe (Zhang 2004, pp.119-125).

In the colonial and early post-war era (up to the 1960s), western films and music dominated the domestic market, not only due to the pursuit of a modern image that Taiwanese filmmakers and audiences were engaged in but also due to political

[8] The Meiji Restoration (1868-1912) consisted of a series of reforms promoting westernisation, mainly in education but also in music. It led to the Taiwanese first studying western music, generating a subliminal connotation of a connection between western orchestral (or piano) sound and Japanese culture, which had a strong influence throughout Taiwan.
[9] In the field of music education as well, the Japanese modified the western classical music educational system to make it their own. The most prevalent examples are the Suzuki and Yamaha music schools, which are still considered first-class systems of elementary music education in Taiwan today (Chang 2014, pp.12).
[10] Neither Long-Yan Ye (Ye 1998, pp.208) nor Le-Mei Hsu (Hsu 2015, pp.14) suggest the end of the period that the statistic refers to.
[11] KMT, also known as Chinese Nationalist Party, is the major political party in the early post-war period of Taiwan. It was the ruling party of mainland China after the Qing dynasty (1644-1911) until 1949, when it lost Chinese civil war to the Communist Party of China (CPC). CPC formed the People's Republic of China as the current regime of mainland China. For more information about the brief of the politics in Taiwan, please see footnote 106.
[12] "In 1955 the KMT regime issued film censorship regulations and stipulated the legal consequences of various forms of violations" (Lu 1998, pp.71 cited Zhang 2004, pp.125).
[13] Under Martial Law, the rigid censorship system and restrictions on public speech and publishing limited the freedom of the people and the topics included within cultural productions, with a significant number of films and music banned at the time.

oppression, with the vast majority of Taiwanese turning to entertainment from Hollywood and other western films/music to avoid politically taboo subjects. Furthermore, the pursuit of internationalisation also affected the local production of films - domestic production in this period favoured a certain degree of optimism[14] and patriotism promoted by the government. Although there were ups and downs, as well as problems both in taiyupian and kuoyupian[15] – the downs due to poor quality films, piracy and the over-production of taiyupian, and considerable similarity between films, a sense of 'self-indulgence' and escapism in kuoyupian (see footnote 14) – the film industry had never shone as it did between 1964 and 1969, in what has been referred to as a Golden Age of Taiwanese cinema, with a significant amount of film production, great variety of genres and domestic popularity.[16] It was also an important era for contact between Taiwan and the West with regard to imported films and music from Hong Kong, The United States of America and Europe.

One of the most hybrid sectors of the industry was the early taiyupian, which included Japanese-influenced films like *The Enemy of Women* (1958) and *Hate You in the Bone* (1967), Cantonese-influenced films like *Seven Swords and Thirteen Swordsmen* (1960) and *The Great Escort in the Wild* (1950), and films with

[14] Kuoyupian (Mandarin films, also see the next footnote) in that period promoted the ideology of Healthy Realism, advocating the bright side of lives under KMT government rule. The new approach was initially announced to the film industry in 1964 by the manager of CMPC (Central Motion Picture Corporation, the government-owned enterprise controlling the major forces of the film industry in the following decades), Hong Gong, who proposed the imitation of Italian Neorealist film (1945-1951), but with avoidance of its dark and pessimistic aspects, in order to achieve the KMT's cultural policy of Healthy Realism. However, aesthetically, the supposedly Healthy Realism Films in Taiwan incorporate more of a melodramatic form because of their focus on the "polarization of the good versus evil scheme" (Chiang M 2013, pp.9), while Italian neorealist cinema tried to unveil class antagonism or to depict the fear and loss of the homeland brought about by fascism (Bordwell and Thompson 2010, *Chapter 16*). Healthy Realism Film is only marginally discussed in this study and mainly in regard to its pentatonic sound with western orchestra in the film music issued in *Musical Orientalism – Ambiguity and Stereotype* in Chapter Three.

[15] 'Taiyu' is the transliteration of 'Taiwanese dialect' in Mandarin, while 'pian' means 'movies' in Mandarin. This study uses the term 'Taiyu' rather 'Taiwanese dialect', and 'taiyupian' rather 'Taiwanese dialect cinema', in order to avoid confusion with other dialect cinema. The same applies on the Mandarin side: 'kuo' means national, 'yu' means language (as in Tai'yu'); Kuoyu is basically the same as Mandarin. This study also uses 'kuoyupian' when referring to Mandarin films made in Taiwan so that readers do not confuse them with films from mainland China or other Chinese-speaking cinemas. Taiyupian inherited the Japanese style of filmmaking and was at first able to compete with state-run films, but there were still many taiyupian destroyed by the government, with it being not until 1990 that the Chinese Taipei Film Archive put effort into 'rescuing' them (Wilson 2014, pp.33). For an extended study of taiyupian, see *The History of Taiwanese Movies during the Japanese Colonisation* (Ye 1998) or Hong's and Zhang's books (the second chapter of Hong 2011 and Zhang 2004, pp.127-133).

[16] The number and financial success of private film production companies, caused by "the steady increase of entertainment spending followed by economic growth in Taiwan from 1963 to 1972" (Zhang 2004, pp.135-137), made a great leap from 1963 to 1964, and continued to rise until 1969.

Hollywood features such as *Brother Wang and Brother Liu Tour Taiwan* (1958), *Kang Ting Visit Taiwan* (1969), *The Bride Who Has Returned from Hell* (1965) and the spy film *The Seventh Female Spy* (1964) (Liao 2001, pp.94). Films used international editing techniques (such as music continuity, discussed mainly in *The Adaption of Current Popular Music and Its Role in Creating Musical Continuity* and the case studies in each chapter), with the integration of elements from overseas also reflected in the diversification of film genres. There were gezaisi films[17] integrating Fujian-derived folk art, anti-Japanese nationalist films[18], romance films with contemporary Japanese- and western-influenced dress styles, historical films foregrounding the sense of diaspora from mainland China[19], Taiyu singing films using popular songs with a Japanese colour, 'realistic' films inspired by real criminal cases of the time, literary films adapting local literature (but also literature from Japan and even the UK)[20] and commercial comedies with influences from Japanese and Hollywood commercial cinema (Hsu 2015, pp.48-56). There is also evidence of borrowing from western films but mainly in terms of acting and plots. Notable examples are the imitation of the American comedy duo *Laurel and Hardy* by the two main characters in the film *Brother Wang and Brother Liu Tour Taiwan* (see Figure 0-1 below), spy movies imitating the *007* movie series like *The Best Secret Agent* (1964) (see Figure 0-2 below) and *The Seventh Female Spy* (1964), and the appearance of contemporary dress styles on screen like in *The First Train to Taipei* (1964) (see Figures 0-3 below).[21]

[17] Gezaisi (or Kua-á-hì in Taiyu; 'gezai' is the genre, 'si' means opera) is a local form of opera (theatre play) that originated in Yilan (Northeast Taiwan), beginning around the 1900s, during the Japanese occupation. Gezaisi uses traditional tunes and musical genres of the conventional Minnan (known as Taiyu or Hokkien) music and its culture (see *History of Taiwanese Music* for more information (Lu 2012, pp.123-125, pp.170-173 and pp.472-483)). It was famous locally and was later integrated into films. Since the first gezaisi film*, Xue Pinggui and Wang Baochuan* (1956), filmmakers integrated local theatre plays and the traditional custom of gezaisi into screen productions.

[18] Huang and Wang mention that *Blood War* (1958) was the only officially acclaimed taiyupian (Huang and Wang 2004, pp.182-188).

[19] Hsu mentions that this kind of film later tried to show harmonious relationships between islanders and mainlanders, and thus produced a few examples of Taiyu-Kuoyu-mixed films (Hsu 2015, pp.51).

[20] The notable example is *The Bride Who Has Returned from Hell* (1965), a taiyupian based on the story of *Mistress of Mellyn* (1960) (Victoria Holt 1960).

[21] Despite the fact that people in the Japanese colonial period and the early Martial Law period conceived of the west as the superior culture, there was still a history of banned western productions because of political issues. Hsiu-Mei Chung also shows that there were up to 60 films banned during 1957 to 1965, including films from mainland China, Japan, the UK and America (Wang (ed.) 2017, pp.51).

Figure 0-1: Screenshot from 'Brother Wang and Brother Liu Tour Taiwan'[22]

Figure 0-2: 'The Best Secret Agent' Poster[23]

[22] Image from *Brother Wang and Brother Liu Tour Taiwan*, in website of Ministry of Culture. Available from: https://toolkit.culture.tw/filminfo_142_352.html [Accessed 20/02/2020].
[23] Image from *The Best Secret Agent – Digital Remastered Edition of the DVD*, in website of Taiwan Film Institute. Available from: https://www.tfi.org.tw/Publication/PublicationsInfo?PublicationId=315 [Accessed 20/02/2020].

Figure 0-3: 'The First Train to Taipei' Poster[24]

From a musical perspective, Japanese connections can also be found in themes and music that contain elements originally from Japanese pop songs, such as *Last Train From Kaohsiung* (1963), and the strong inclination towards enka-style[25] vocals and nagashi[26] adaptations in *Constantly Old Love* (1962); Cantonese influences can be primarily seen in the over-exaggerated sound effects in wuxia films and the melodramatic performance and diegetic singing in Huangmei Opera Films[27]; Hollywood sound shows up in the adaptation of elements from swing jazz and other dance music genres, such as Glen Campbell's '*By the Time I Got to Phoenix'* and '*Can't Take My Eyes off You'* in *Kang Ting Visit Taipei* (1969), and more swing dance music in '*Walk Don't Run', 'Telstar' and 'Yellow Jacket'* in *Love You Until I*

[24] Image from *The First Train to Taipei,* in website of Xuite. Available from: http://blog.xuite.net/hcram58/wretch/143901488-台北發的早車(1964) [Accessed 20/02/2020].
[25] Enka is a traditional Japanese music genre that is still popular among the Japanese. Influences from enka can be found in the harmony, singing style and typical triplet rhythmic pattern of most of the taiyupop music in the 1960s (see section *Hybridity in Early Popular Music* in Chapter One).
[26] Nagashi is an entertainment from Japan, with its literal meaning being 'cruise' or 'flow' in Japanese. The musicians and singers cruise and perform around different restaurants, hotels and night clubs, providing music for the customers to sing (known as karaoke). Nagashi music contains a strong hybrid colour, mixing Japanese and westernisation in both the rhythm and instrumentation (mentioned in *Hybridity in Early Popular Music* in Chapter One; more on the adaptation in current film see *The Adaptation of Nagashi/Karaoke in Post-TNC Films* section in Chapter Two).
[27] The most representative works of his creative folk songs is '*Green Island Serenade'* (1954); while *Love Eterne* (1963) is his famous work for Huangmei Opera Film (a melodramatic film genre that includes traditional Chinese opera in film with diegetic singing, and was famous in Taiwan and Hong Kong around the 1960s).

Die (1960), *The First Train to Taipei* (1964)*, The Bride Who Has Returned from Hell* (1965) and *Goodbye Taipei* (1969).[28]

A significant number of musical pieces use western musical genres and the instrumentation of western orchestral music or early rock bands –vocals, guitar, bass and drums.[29] Film composers of the early kuoyupian and taiyupian established the foundations of the film music industry in Taiwan, which included Lan-Ping Chou (1925-1971), Yi-Feng Hung (1927-2010), Charles Tso (1930-), Ching-Hsi (Tony) Weng (1936-2012), Tai-Hsiang Lee (1941-2014), Hung-Yi Chang (1950-2006) and Jei-Young (Gerald) Shih (1958-2011). Most of them spread their work beyond film to the popular music industry and TV productions, publishing numerous famous songs that built the foundations and secured the position of Taiwan in the pan-Chinese musical world. Most films from the early 1950s to the 1960s contain a great number of musical pieces. One of the most outstanding film composers is Lan-Ping Chou, whose works range from patriotic songs, 'creative' folk songs (that is, folk songs with identified composer/lyricist)[30], to film music. (His splendid non-diegetic orchestral music for *Brother Wang and Brother Liu Tour Taiwan* reacts nimbly to the characters' actions on screen in the style of much classic Hollywood music.) Another important figure is Yi-Feng Hung[31], whose work established the form of taiyupop songwriting with western and Japanese influences (see the development and the purpose of the heritage in the use of triplets in Japanese enka, Yi-Feng Hung's work, to current taiyupop in *Hybridity in Early Popular Music*).

However, Taiwanese film music in this period tends to allude to local musical colour, often with harmonies that signify an oriental sphere (a form of musical orientalism whose relationship with the term 'pan-East Asian sound' and its use and purpose in post-TNC films will be discussed in *Musical Orientalism – Ambiguity and Stereotype*). In the case of the hybridised taiyupop in this period, there is also

[28] For more discussion on the foreign influences in the early music please see the section *Hybridity in Folk Music and Early Popular Music* in Chapter One; for information specifically about influence of western dance music please see footnote 234.
[29] Taiyupian in this study refers to films popular in the same period as old taiyupop songs, that is, around the 1950s to 1960s.
[30] For more explanation about the folk music and its classification in Taiwan please refer to *Folk Music in Taiwan.*
[31] Yi-Feng Hung is one of the most prominent singers and song-writers who absorbed the compositional and performance features of westernised music writing brought to Taiwan by the Japanese. He was active both in the film and music industries, and gained the honourable name the Formosa King Singer.

evidence of the intention of localisation, such as the translation of cover versions of Japanese songs into Taiyu, or the rearrangement of the rhythmic pattern of the shuffle (used in blues or jazz in western practice) to an 'even-triplets rhythm' (used in Japanese enka and taiyupop).[32] Taiwanese film music in this period includes a significant degree of hybridity, which can be seen as an attempt at transnationality (discussed in the section *Hybridity in Folk Music and Early Poplar Music*). The hybridity established in this period is one of the foundations of the musical diversity in post-TNC music, especially in those films that refer to or echo the old films and adopt old pop songs from a nostalgic perspective, such as '*Wild Rose'* in *Cape No. 7* and *'Constantly Old Love'* (1959) in *Forever Love* (2014).

Domestic competition and overproduction in the parallel strands of kuoyupian and taiyupian, the invasion of Hollywood films and the loss of international prestige since the 1970s brought about more than twenty years of economic depression in the Taiwanese film industry. In the next generation, the Taiwanese film industry experienced a period of years of a definable cinematic movement – Taiwan New Cinema (TNC). Following Edward Yang's *In Our Time* (1982) and Hsiao-Hsien Hou's *The Sandwich Man* (1983), filmmakers consciously turned to local stories told in a more sober style and without exaggerated acting (such as the use of bitter pathos[33] in the old taiyupian) and the pursuit of big-scale production values (such as the abundantly produced but roughly made wuxia and action films, blindly following the success of such films made in Hong Kong (Lu 1998, pp.233-238)).

Directors dived into the exploration of personal experiences of contemporary social problem and changes, whilst also exploring new stylistic elements, which collided to form a new generation of filmmakers identifiable as a group but also with their own individual characteristics. As Fei-Yi Lu notes, "among the directors, there are the ones employing realism but with a poetic sense of presentation in the cinematography (such as Hsiao-Hsien Hou), the ones inclined to modernism (such as Edward Yang), the ones devoted to the integration of local literature and film with local literary in film (such as Yi Chang), and the ones who chose to direct their own scripts (such as Jen Wan)" (ibid., pp.275).

[32] These kinds of song are called 'hybrid songs', see footnote 69.
[33] Bitter pathos is an articulated style of performance that (over-)expresses sadness. It is characteristic of the Taiyu-related film/music genre that was firstly used in gezaisi, then passed to taiyupop and taiyupian.

In the Taiwanese film industry of the 1990s, commercial films either lost their domestic market to Hong Kong and Hollywood imports or had to contend with competition from roughly produced low-budget films and semi-pornographic ones, with a few successful exceptions, such as films by Yen-Ping Chu[34] (ibid., pp.300 and pp.325). Film companies were still producing films for the domestic market but there was little willingness to invest in the industry (Lu 1998, pp.298-299). On the other side, directors considered part of TNC kept highlighting local lives, social changes and the search for a Taiwanese cultural identity, producing artistic films from an auteurist perspective and garnering several international film awards between them, bringing considerable overseas attention to Taiwanese cinema.[35]

Although Taiwan had not been colonised by a western power, there was considerable American influence because Taiwan assisted the US military during the Vietnam War by allowing them to station troops in Taiwan. Since then, the preference of many Taiwanese for western cultural products was not specifically focused on pursuing an image of modernity, with watching Hollywood films and western pop music simply becoming the most typical forms of entertainment in people's lives, as they have in large parts of the rest of the world.

Looking back over the course of Taiwanese history with regard to the issues of internationalisation, westernisation and globalisation leads to the question of what, if anything, is typical of Taiwanese film, and how films have used music to represent Taiwan. During the Japanese colonial era and the early post-war period, the pursuit of westernisation brought Taiwanese film production the capability to close the gap to first-world cinema, with this westernisation leading to a certain degree of diversification in films and their music. However, if one compares two of the (commercially or artistically) most successful periods of the Taiwanese film industry, that is both the kuoyupian and taiyupian in the 1960s, and TNC from the 1980s to 1990s, localisation has been at least as important and abiding a feature of Taiwanese film history. The 1960s films did not influence subsequent Taiwanese cinema very

[34] He is one of the few directors who made profitable films at this time. His most famous film is such as the comedy film *Shaolin Popey II Messy Temple* (1994).
[35] Internationally awarded TNC films are: *A City of Sadness* (1989), directed by Hsiao-Hsien Hou, which won the Golden Lion at the Venice International Film Festival in 1989; *The Puppet Master* (1989), directed by Hsiao-Hsien Hou, which won the Palme d'Or at the Cannes Film Festival; *The Wedding Banquet* (1993), directed by Ang Lee, which won the Golden Bear at the Berlin International Film Festival; *Vive L' Amour* (1994), directed by Ming-Liang Tsai, which won the Golden Lion at the Venice International Film Festival in 1994; *Yi Yi* (2000), directed and written by Edward Yang, which won the Best Director award at the Cannes Film Festival in 2000.

strongly but the TNC filmmakers have not just continued to produce their own films, with some of them also participating in film education, such as Hsiao-Hsien Hou, who founded the Golden Horse Film Academy in 2009. Film scholars and critics have also continuously research and written about their works and discussed them in the context of various facets of Taiwanese studies, mostly in regard to questions of national identity and culture.

There have been attempts to promote local culture in Taiwan since the Japanese period but due to different phases of political oppression, these did not fully develop until the wide-ranging 'localisation movement' that flourished in Taiwan in the late 1980s to 1990s (Taylor 2007, pp.20-28 and Huang 2013)[36], and did not show up in film until the TNC period.[37] On the other hand, as part of their reflections on the revival of nativism in TNC films, critics asked if the self-conscious pursuit of art in those films[38] meant that filmmakers were distancing themselves and their works from domestic audiences (Liang and Mi (eds.), 1991).[39] That was not a condemnation of native directors but rather a request for them to make films that actively invited domestic audiences who had been used to watching commercial films from the west for several decades. This is not meant to suggest that TNC directors had no intention of reflecting the concerns of the Taiwanese people but to point out that TNC filmmakers chose ways of addressing Taiwan's social and political situation in ways that did not necessarily chime with those of the commercial cinema of the time.

Generally speaking, post-TNC (post-Taiwan New Cinema) films[40] have

[36] The localisation movement started during the Japanese occupation. It developed gradually but was impeded by the ruling governments during the colonial and martial-law periods.
[37] As mentioned in the last section, filmmakers gradually began to reflect their own stories with a degree of realism, combining local literary sources and contemporary events on screen, thanks to the progressively reduced strictures of Martial Law. However, it was not until TNC when a focus on local stories became a defining aspect of a cinematic movement; the Taiwanese film industry in the 1970s was still very much in turmoil, despite the gradual lessening of political oppression.
[38] What films are called 'art films' can vary significantly but they tend to be typically made primarily for an auteur's pursuit of artistic aims rather than commercial profit. David Bordwell compares art films with mainstream films in the style of classic Hollywood cinema, defining that "art cinema motivates its narrative by two principles: realism and authorial expressiveness" (Bordwell 1979), which also defines the dual purpose of TNC films very well.
[39] 'Anti-Hou' critics' published a collection of essays accusing TNC of killing off the Taiwanese film industry (Liang and Mi (eds.) 1991).
[40] 'Post-TNC (Post-Taiwan New Cinema) film' is a term that refers to films made after 2008, and is used in this thesis to distinguish the films within its remit, that is, TNC films made in the 1980s and 1990s. The term 'post-TNC' is not generally accepted. "Taiwanese cinema renaissance" and "New New Wave" (used by Chiao, 2002) are both used with regard to the current wave of films. Some critics define post-TNC as including films since 2000 (Chiao counts 1990s films collectively as 'New New Wave' (ibid.)). Here, the term refers to films after 2008 because of the domestic success and stylistic differences of films before and after *Cape No. 7* in 2008.

continued to focus on local issues, whilst stirring a new wave of popular domestic film consumption[41] and ended the reign of elitism in the film industry that had prevailed from the 1980s to the early 2000s (Huang 2002). Since C*ape No. 7*, Taiwanese filmmakers started to aim to portray local stories, with the intimacy with contemporary popular culture allowing greater success in the domestic market. For example, the director of C*ape No.7, Seediq Bale* (2011) and *KANO* (2014),[42] Te-Sheng Wei, put considerable effort into reflecting the historical connection between Taiwan with Japan. His films combine an enthusiasm for depicting relationships between people, along with a focus on historical contexts. Chen-Zer Niu (screen name Doze), who started his career as an actor, excels at guiding actors and at the portrayal of human relationships (as shown in his film *Monga* (2010)). The director of *You Are the Apple of My Eye* (2011), Giddens Ko, can be seen as a filmic representative of 'indie pop'.[43] Tien-Lun Yeh, director of *Night Market Hero* (2011) and *Twa-Tiu-Tiann* (2014), endeavours to reflect features of native lives on screen. Yu-Hsun Chen's second film, *Zone Pro Site* (2013), grossed over NTD$300 million domestically and impressed audiences with its representation of local arts (more discussion on the musical features of these films will be provided in the following chapters). However, although post-TNC films have had domestic success since *Cape No. 7,* the box office is still dominated by big productions mainly from Hollywood, but also from European countries, South Korea, Japan and China.

As a film-musicologist, I find considerable diversity and creativity in the music of post-TNC films, with different combinations of localised and westernised features to offer possibilities to make Taiwanese films comprehensible and attractive elsewhere in the world. However, two fundamental questions have circled around since studying and analysing music in recent Taiwanese films: i.) What could a 'Taiwanese sound' be and what could that concept mean? ii.) What does it take for Taiwanese films and their music to be accepted in the local market, and be promoted in other countries?

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[41] Chang points out that the domestic consumption of local films was 18.65% in 2011, 11.90% in 2012 and 13.96% in 2013, which are all close to or over the 12.09% in 2008, probably due to the success of *Cape No. 7* (Chang 2015, pp.52). Negligibly different numbers are presented in Lin's PhD thesis: 12.1% in 2008 and 17.46% in 2011 (Huang 2003, pp.157-174 cited Lin 2013, pp.52).

[42] Although Te-Sheng Wei was not the official director (but only the screenwriter and producer for *KANO*), most critics still count this film as Wei's work.

[43] 'Indie pop' refers to a culture that is not primarily commercially orientated but stresses the individualism, sensitivity and artistic sensibilities of its creators (and audiences). The term has been widely used in recent cultural criticism, from lifestyle to the arts.

Concerning these questions, localisation has had a lasting effect on the entire industry, while the imitation of elements of western music having flourished at times but not necessarily with lasting effect, functioning more like a fashionable 'flash in the pan'. This observation can be made not just with regard to western influences in Taiwanese film music history but can also be confirmed by the recent decline of local films in both the domestic and overseas markets after *Cape No. 7*. Hollywood films regularly dominate the market, followed by films from neighbouring countries such as China and South Korea, whose film industries allow for films with bigger budgets. However, perhaps more important than budget size being reason for why those films industries are able to compete with Hollywood films is that they keep producing films that are not just focused on local issues and cultural traditions but that have also developed their own aesthetic – an achievable approach if one wants to establish a collective and unique image of a particular culture.

There is much more to be said about this in regard to the place of the film industry in Taiwanese culture, society and its economy that cannot be done in a study focused on music. This study focuses on one particular aspect of recent Taiwanese films – their music – and tries to establish how it has used localisation as a means of producing films that are attractive to Taiwanese audiences and can speak meaningfully about local stories and issues, which is part of the clear intention of those responsible for constructing the images of the local on screen.

Theoretical Frame

This thesis will outline the musical features, recent tendencies, cultural implications and the situation of music in Taiwanese films in the post-TNC era. Each chapter covers a different aspect of the topic, with all contributing to capturing aspects of localisation in post-TNC cinema. While local issues and elements are at the core of this study, global influences on the music will also be discussed but they will be examined in relation to how they have been integrated into a local filmic and film-music style. By adopting this perspective throughout the whole study will help better understand an aspect of Taiwanese culture from both the inside (the local) and outside (the global).

The study uses film music as a lens to shed light on aspects of Taiwanese culture, and how that culture deals with the notion of 'Taiwaneseness'; questions of

Taiwanese politics and their colonial and postcolonial historical background are not central to this study, and are only included as supporting material. Globalisation and its impact are more important, though globalisation is not understood as a counterforce to localisation but rather as one of the key aspects of constructing the concept of localisation in the post-TNC era, by studying how features of global culture have been localised in the process of constructing a Taiwanese cultural identity.

In a case study of Jewish music in film, Andrew Killick insists that film music can be more than simply a vehicle for conveying emotions in a film. He maintains that music can carry information "in the broader context of the society and culture in which the film was produced and consumed" (Killick 2001, pp.185).

The perspective of what amounts to a form of musical ethnography elucidates films in light of the understanding of the surrounding society and culture, which is the purpose of this study. As shown by the case studies provided in the book *Global Soundtrack* in order to gain a closer understanding of the sound and significance of music in a film from third-world cinema, understanding a film inevitably requires the study of the local industry and its economic, social and cultural climates in the country of production (Slobin (ed.) 2008). Taking one of the articles introducing Tamil film music as an example, it starts with a short history of the sound of Indian film, and of filmmaking philosophies, before it moves on to an overview of the songs and scores of Tamil films (Balasubrahmaniyan and Getter 2008, pp.114-151). To understand the film music of an unfamiliar country, it is to some extent necessary to firstly 'localise' the topic.

Another important point concerning the perspective of this study is that Taiwanese film music is a fairly new topic for academia, with this thesis aiming to look at it as its own subject, from the inside out, so to speak (but well aware of the historical and cultural issues that affect it). This means that comparisons and discussions by scholars of global film cultures and world music will be used to a fairly limited extent; those contexts will only be established if relevant for a particular question – this thesis focuses on the specific Taiwanese roots, features and problems of music in post-TNC films, rather than looking at its position in a global context, like much of the discussion of culture in third-world countries does (that is, to show how it

competes with or defines itself against First Cinema[44] or in comparison with the study of music from first-world countries).[45] That does not mean that the world outside Taiwan will be excluded from the discussion: the regional context, such as the relationship between Taiwan with Japan (with regard to the colonial period) and pan-Chinese film/music (with regard to the shared idea of a pan-East Asian sound) have to be taken into account to show the links between Taiwanese culture and the wider world.

In essence, it is impossible to ignore the westernised/globalised elements in post-TNC films and their music since the local industry has been internationalised to a certain degree under the influence of globalisation. It is necessary to show how globalisation can feature in a discourse centred on the concept of localisation but it is also important to consider the relevance of other concepts that can be used to explain the most important features of Taiwanese film music, especially hybridity and postcolonialism. As Frederic Jameson indicated, contemporary films are motivated by capitalism, with lives infiltrated and commodified, affecting people throughout the world (Jameson 1995, pp.xii cited Schirato and Webb 2009, pp.91). Taiwanese film

[44] In film history, Third Cinema is commonly discussed as an alternative to First Cinema (Hollywood films) and Second Cinema (European art films). It started with the manifesto *Hacia un tercer cine* (= Toward a Third Cinema) written by Argentine filmmakers Fernado Solanas and Octavio Getino in the late 1960s, advocating non-commercial, socio-political and revolutionary activism-oriented films against the First and Second ones. It started in Latin American countries as a reaction to decolonisation and the oppression of neo-colonial policies (such as the effects of the downsides of globalisation, capitalism and cultural imperialism), and it later spread to Africa and Asia and other non-European countries. As such, 'Third Cinema' or the term 'the third world' have the intentional significance of articulating topics and issues marginalised by a First-World perspective. Scholars and critics using this lens try to offer a platform of liberation in various domains of third-world issues. In film study, Teshome Gabriel's *Third World in the Third World: The Aesthetics of Liberation* outlines the general concept of Third Cinema (Gabriel 1982); Diana Robin and Ira Jaffe, the editors of *Redirecting the Gaze: Gender, Theory, and Cinema in the Third World*, have collected essays including historical and theoretical overviews of Third Cinema, with consideration of directors from Africa, Asia and Latin America (Jaffe and Robin (eds.) 1998).

[45] The concept of the 'Third World' barely exists in music study; music from third-world countries is rather included in 'world music' or 'global music' categories (though there are some publications articulating the third-world concept for musical discourse, like Robert Palmer's *The Resounding Impact of Third-world Music* (Palmer 1979)). Compared to the discussion in film studies, the musical discussion tends to be less political, although both concern dealing with issues of national and cultural identity, as well as the influence of neo-colonialism. Literature about world music usually relates to issues such as 'locality and ethnic identity of music' (e.g. in *World Music: Deterritorializing Place and Identity*, Connell and Gibson 2004, pp.342-361), or 'exoticism', 'hybridity' or 'multiculturality', and as conjunctive argument with globalisation (e.g. in *Global Pop: World Music, World Market*, Taylor 1997). There are an increasing number of publications about world music in the form of case studies of a certain genre of music or country; nonetheless, *Global Soundtracks Worlds of Film Music* (Slobin (ed.) 2008) is the first anthology to present the alternative vision of an ethnomusicological perspective on the study of film music, with analyses of American films with global musical aspects, case studies of music in Third Cinema and also comparative studies of film music in multiple cinema cultures.

has also both gained and suffered from globalisation. In many cases it is indeed difficult to establish which elements of a particular piece of music can be considered local. Taiwanese people have been educated and entertained by western culture for more than a century (partly through the intermediary of the Japanese colonisers). In the preface of Jameson's book, *The Geopolitical Aesthetics*, Colin MacCabe uses Jameson's idea to understand a film's politics, suggesting that one needs to understand it in "its local political context and its global context as film – for any film will inevitably reflect on what one might call its place in the global distribution of cultural power" (Jameson 1995, pp.xv). Iain Robert Smith also supports this concept, referencing Ien Ang's argument in *The Hollywood Meme* that "local responses need to be taken into account if we are to understand the contradictory dynamics of today's global culture" (Smith 2017, pp.277).

In *The Hollywood Meme,* Iain Robert Smith also stresses that it is "notable that scholarship on Hollywood cinema tends to neglect this wider impact on world cinema while, conversely, scholarship on world cinema tends to neglect the transnational influence of Hollywood. […] we need to address this interrelationship in order to better interrogate the complex cultural dynamics underpinning the transnational circulation of cinema" (Smith 2017, pp.151). Smith aims to provide a new way of discussing transnational adaptations that borrow from Hollywood films and explore cross-cultural exchange and the impact of American popular culture by means of "positioning Hollywood at the centre of global film production" (ibid., pp.180). Thus, the process of localising global features in the films that are discussed can be highlighted.

However influential Hollywood may have been (and be) in other film cultures around the world, it can be maintained that given both the history of Taiwan and the state of research into Taiwanese film and music, it is necessary to focus on the local rather than the global. Both the film and the music industry in Taiwan started during the Japanese colonial period and later survived partly because of the inclination to imitate western culture, in part to avoid political repercussions that would have affected more recognisably local products in the context of censorship and political suppression during the Japanese and early post-war periods. The dominance of imported films in the local market has also endangered the growth of local productions throughout Taiwanese history. Therefore, the reasons for 'localising the topic' in this study are firstly that the complicated recent history of Taiwan with its

different regimes make it fairly difficult to establish what may be understood as an aspect or element of 'local' culture, and that a differentiated understanding of the local is necessary, and secondly, the approach of remapping a local culture from a position that focuses on the topic of globalisation too easily buries what is specific to the Taiwanese situation under well-established ideas about First World culture in the field of cinema, especially in relation to Hollywood.

The reason for focusing on localisation rather than on the well-established concepts of hybridity and postcolonialism is related to the problem that both concepts risk emphasising the global and colonial aspects of the situation of a culture under discussion, which tend to be more thoroughly researched and theorised, and therefore easier to write about and to understand, especially for readers unfamiliar with the culture in question. Nevertheless, hybridity and colonialism/postcolonialism (and globalisation as discussed above) are mentioned where relevant but within the overarching discussion of localisation. I propose that the multicultural fabric is necessary to encompass and even focus on the local features and the process of localisation, and by reframing Taiwanese culture in this way, can be integrated into the attempt to understand what a Taiwanese sound may mean in the realm of cinema.

A further term that needs to be mentioned is 'glocalisation'. In the 6th chapter of *Global Time-Space, Bodies, and Memories: Taiwan New Cinema and Its Influence*, Ivy I-Chu Chang defines the pioneering post-TNC film *Cape No. 7* with regard to the intermingling of the local with the impact of globalisation: "In the process of global-localisation, *Cape No. 7* takes the cultural factors which have been isolated in the process of modernisation in different stages of Taiwanese history, it re-opens the gap of the historical and cultural heritage from different ethnic groups, so as different time and space across the binary system of pro/anti-Japanese, unified/independence from mainland China, south/north, thus refocusing the political and ideological confrontation onto the level of social lives and inspiring the creation of a collective cultural image from the bottom lives" (Chang 2015, pp.283).

What Chang calls 'global-localisation' has been called 'glocalisation' in other contexts, and while it could seem like a good way of accounting for the intersection of globalising and localising tendencies in Taiwanese culture (and film music as one example of that culture), it also has its drawbacks.

> 'Glocalisation' refers to the twin process whereby, firstly, institutional/regulation arrangements shift from the national scale both upwards to supra-national or global scales and downwards to the scale of the individual body or to local, urban or regional configurations and, secondly, economic activities and inter-firm networks are becoming simultaneously more localised/regionalised and transnational. (Swyngedouw 2004, pp.25)

This is very similar to the definition presented by Roland Robertson, who coined the term in the *Harvard Business Review* in the late 1980s. At a 1997 conference on *Globalization and Indigenous Culture*, he defines it as "the simultaneity – the co-presence — of both universalizing and particularizing tendencies" (Mendis 2007, pp.25 and Wikipedia on *Glocalization*).[46] Most scholars who use the concept of glocalisation, such as Eric Swyngedouw and Giampietro Gobo,[47] tend to start with the discussion of glocalisation in the economic or social domain,[48] then include cultural responses in the cultures they study; nevertheless, they all acknowledge the existence of two countervailing forces, the global and the local, and show how they not only co-exist but contribute to the formation of new cultural phenomena and developments.

Yennan Lin follows their examples by looking into the current transnational collaboration in Taiwanese cinema through the global success of *Crouching Tiger, Hidden Dragon* (2000) and the recent domestic success of *Cape No. 7* (Lin 2013).[49] Ya-Chien Huang also highlights the presence of glocalisation (or hybridity, with a look from the perspective of colonial/postcolonial studies) in the process of globalisation using examples of cross-cultural media consumption in Taiwan (ibid.,

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[46] Another theorist of glocalisation is George Ritzer. He responds to Roland Robertson's concept of the co-existence of heterogeneity and homogeneity, highlighting that cultural homogenisation in the process of globalisation can potentially damage local cultures for profit based reasons. He coined the term 'grobalisation' in opposition to the concept of glocalisation (Roudometof 2015, pp.5). Ritzer's concept is rather similar to that of cultural imperialism, which is not as helpful as glocalisation to help understand the particular phenomenon of recent Taiwanese films and their music. For more on cultural globalisation, see *Cultural Globalisation: Placing and Displacing the West* (Tomlinson 1999) and *Cultural Imperialism* (Tomlinson 2011).

[47] Gobo uses the term "refraction" when discussing how the local performs in the context of globalisation without losing its own character (from Alexander 2003). Others use the term "reinterpret" (Robertson 1992 cited Backhaus and Ejderyan 2007; and Swyngedouw 2004). For further study of the concept of glocalisation see *Theorizing glocalization: Three interpretations* (Roudometof 2015); *Glocalisation: A Critical Introduction* (Roudometof 2016); or *The Digital Glocalisation of Entertainment* (Sigismondi 2011).

[48] The most discussed issue is that of global companies adding or altering products for particular local markets, such as the rice meal offered by McDonald's branches in India and China.

[49] Lin, for example, introduces the notion of "cultural China" when discussing cross-strait co-production (ibid, pp.132-203).

pp.15-29). They both include a discussion on 'the strategy of glocalisation', a business term that describes the customisation of a globalised production or cross-country collaboration with local adjustment for marketing reasons. They further point out that this procedure may benefit global companies but may also endanger the development of local industries.[50] With regard to the role of the media, Gary D. Rawnsley and Ming-Yeh T. Rawansley discussed the social, cultural and political aspects of the current phenomenon of globalisation, reactions to cultural imperialism, and the concept of media glocalism in Taiwan, including influences from and relationships with the USA, China and Japan (Rawnsley and Rawnsley 2001, pp.109-131). In the chapter *Globalisation* in their book *Critical Security, Democratisation and Television in Taiwan,* they ask "Should globalisation be considered a threat or a welcome opportunity?" (ibid., pp.126) – a question that has been one of the elementary motives for undertaking this current study.

However, if understood in the sense of the business term – as the local adaptation of a global product for purposes of marketing – glocalisation also risks downplaying the local, reducing it to an addition to something fundamentally globalised, with such a perspective risking obscuring the specific features of Taiwanese locality. The influence of globalisation cannot be ignored because the reality is that commercial global blockbuster films dominate the local market. The coexistence of the local and the global needs to be acknowledged but: (i) the commercial dominance of global culture should not overshadow the academic attempt to shed light on what is locally specific, and (ii) the interplay of influences from abroad and local traditions has been a feature of Taiwanese culture for a long time and may be seen as part of a local culture in itself. Nevertheless, so as not to omit the transnational aspects of post-TNC, the strategy followed in this study will be to focus on the construction of locality first (in the first two chapters), before establishing the relationship between transnationality and 'Taiwanese identity' (in Chapter Three).

It will be argued that music in post-TNC films generally shows the clear intention of presenting localisation. Filmmakers tend to portray local stories (both historical and modern), local arts and aesthetic traditions, and the tensions and processes of localising globalised/western influences in Taiwanese society and

[50] Lin provides the example of the Asian-Hollywood alliance in film (Lin 2013, pp.154), whilst Huang explains this phenomenon citing the example of the globalisation move of a Japanese TV channel, Star TV (Huang Y. 2009, pp.167).

culture. It does not (yet) show symptoms of losing its local relevance and contribution to Taiwanese self-identification in the flow of globalisation.[51] A few obvious examples of localising global contents in the music of post-TNC films are the traditional religious parade that is confronted but later integrated with metal-rock music in *Dintao* (2012), the featuring of indigenous Taiwanese[52] that includes a diegetic orchestra performing modern arrangements of ancient tunes in *Kara-Orchestra* (2015) and the musical film *52Hz, I Love You* (2017), which is full of popular songs in a current T-pop style. The confrontation and/or integration between (Taiwanese) traditions and (western) modernity has allowed Taiwanese film to turn a new page and to shape a concern with locality by using global elements and colours without ignoring their heterogeneity.

Since many post-TNC films have a tendency to highlight local stories, studying the localisation of music in post-TNC films may help readers outside Taiwan better understand Taiwanese culture. However, finding the local features of the music in post-TNC has many different aspects: it can mean pointing out the adaptation of local traditions and/or exploring the globalised features of local music. Case studies of the process of localising the global show, for example, how rock music originating in western culture can be integrated into the adaptation of a traditional taiyupop song, such as the theme of the post-TNC film *Forever Love* (2014), or the process of transforming a German folk song to a Taiwanese folk song in *Cape No. 7*. Localisation is the lens through which this study focuses on its material, but depending on that material, the lens includes a wide variety of images.

Methodology

This focus on localisation in culture differs from most of the existing literature on Taiwan in western academia, which tends to highlight the political history and national controversies of Taiwan, and usually treats the analysis of culture as another

[51] This is in contrast to 1960s films in Taiwan when overproduction and the hasty pursuit of modernity (which at the time was virtually synonymous with western culture) resulted in the end of the old taiyupian tradition.

[52] The literature sometimes uses the term "aborigines" to describe this group of people (such as Chun-Bin Chen's *Listening to Taiwanese Aboriginal Music in the Post-modern Era: Media Culture, the Poetics/the Politics, and Cultural Meanings*), but the study uses 'indigene' to avoid any negative connotation that the term may illicit. For clarification, indigenous people in Taiwan are barely related to Chinese people biologically; evidence shows that indigenous Taiwanese people may have originated from Southeast Asia (see the article *Austronesian people* in Wikipedia). They have a different linguistic system, culture and living style, and also very different traditional music.

example of the political history of the country. Alternatively, this study focuses on the interdisciplinary analysis of films and music in light of the question of the local identity of Taiwan.

It is difficult to avoid a degree of exoticism if studying aspects of a non-western culture with concepts and terms developed within (and usually for) western culture. The focus on localisation may help to turn that on its head and make the 'exotic place' the centre of the subject.[53] Though they are looking at 'other music', from a western perspective, the principles Mark Brownrigg lists as signifying musical exoticism can still be useful in understanding musical choices made within a non-western culture, both with regard to music that combines musical elements from different cultural traditions and the way such music may be understood by listeners from outside that culture:

> the use of a non-Western instrument; the use of Western instruments in imitation of non-Western ones; the use of a melody associated with a specific place; the concoction of a melody shadowing a tune with specific geographic connotations; adopting the theoretical principles of a music culture in order to produce a simulacrum of it; harnessing rhythms evocative of a certain part of the world; using genuine music and/or musicians from the country the film is interested in evoking. (Brownrigg 2007, pp.312 cited Buhler in Neumeyer (ed.) 2014, pp.210)

Instrumentation (both local traditional and globalised ones), melody (not least with regard to East-Asian features and the question of musical orientalism), rhythm and the compositional tendencies of local composers will be analysed in the case studies, collectively helping to construct an overall image of recent trends in Taiwanese film music and its relationship with other localising tendencies in the chosen films.

Three categories of discussion are used to assess the achievements of localisation in this study, which is referenced from Gregg Redner's categorisation of film music studies.

> As a general rule film music scholarship is led by one of three approaches. The first is the study of commodification of film music. The second involves musical analysis of a given score, exploring the harmonic structures, thematic interwovenness, orchestration,

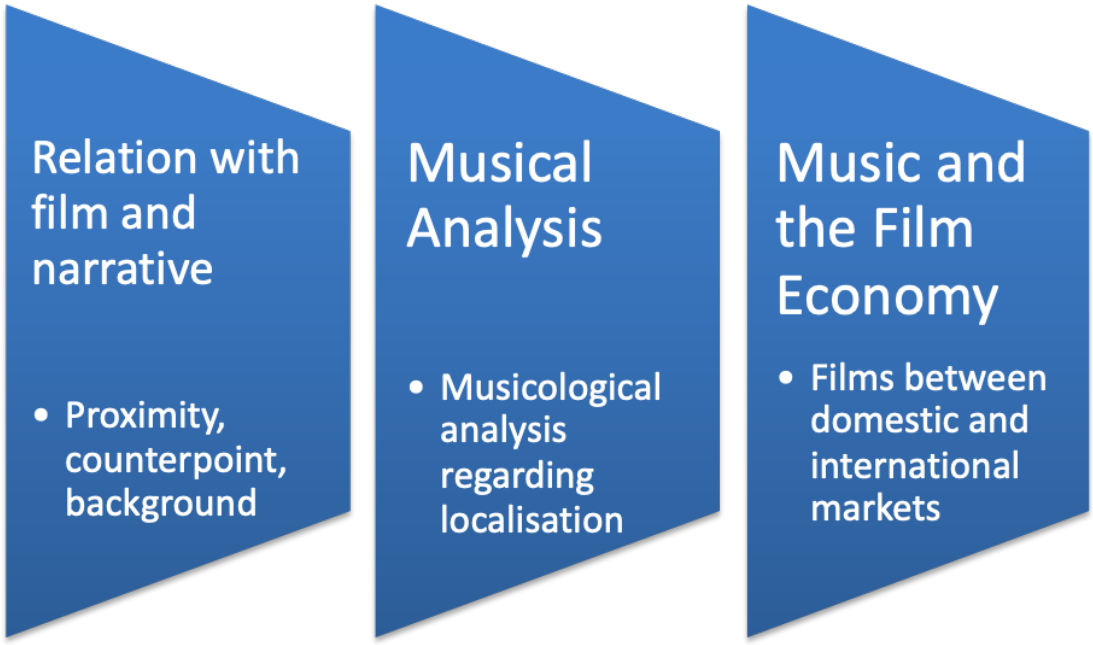
[53] Marc L. Moskowitz also quotes Eric Thompson, indicating that "Westerners tend to sum up Asian pop music as a mirror of Western identities, with the West at the top of the transnational hierarchy" (Moskowitz 2010, pp.45).

> or the oft-quoted use of leitmotifs, for example. A third approach draws its methodologies from film history, often concerned with the way in which the score connects to the "Mise-en-scène" (Redner 2009, pp.133)

Gregg Redner outlines three main categories of film music studies. However, he further mentions that "writing on film music often betrays methodological gaps between these approaches, perhaps through an inability to converse confidently in areas outside the scholar's main expertise" (ibid.). In his article and the later book *Deleuze and Film Music: Building a Methodological Bridge between Film Theory and Music,* he proposes that Gilles Deleuze's approach of using philosophy to solve conceptual problems when analysing film music may be a way of spanning the methodological gaps between score, film and narrative analyses. This study uses all three approaches listed above in Redner's quotation, but on the basis of an ethnological perspective that tries to establish how film music is involved in the construction of a local cultural identity:

- The relationship of the music with the film and its narrative are established (the third approach in Redner's quotation) to understand the function of music within the text (further explanation can be found below).
- Musical analysis (as the second approach in Redner's definition). This includes musical components such as tempo, rhythm and meter, volume, timbre and texture, which need to be examined in the context of "spatial and temporal relations of sound with the image as composite audiovisual figures" (Bordwell and Thompson 2010, pp.269-311 cited Buhler, Neumeyer and Deemer (eds.) 2010, pp.197).
- Film music is part of the industry of film, and needs to be discussed with regard to its economic structures and its perception by both domestic and international audiences, as part of the place of the films in different markets.

Table 0-1: Categories of Film Music Study and the Methodology used in this Study



Concerning the relationship of music with a film and its narrative, film-music scholars have previously started by discussing the concept of synchronisation and the related concept of nonsynchronous sound, a discussion that broadened over time to take in a wider and more finely grained range of relationships. The most influential discussion of the underscore in the classical Hollywood system for the last generation of film music scholarship was by Claudia Gorbman in *Unheard Melodies: Narrative Film Music* (1987), which has since been expanded by other scholars (Chion 1994, pp.31-56; Cooke 2008, pp.42-66; Heldt 2013; Neumeyer (ed.) 2014, pp.17-43; more about this in the *Literature Review* section).

Regarding the topic of localisation, this study uses concepts conceived by film-music scholars that have been altered to fit to the subject here. Richard Davis points out that the composer and the director […] "could decide to have the score sound authentic to the location, or simply incorporate one or two elements of the ethnic music into the orchestral score" (Davis 2010, pp.140). What choices in this respect are appropriate in a given film has to do with the functions the music has to fulfil in it. Davis divides musical functions in film into three sections: *Physical Functions* refers to certain impacts of an action or a location; *Psychological Functions* encompass various approaches of using music to reflect an emotion; and *Technical Functions* mostly focus on the use of music for purposes of continuity. Specifically speaking, one idea that has long (if not controversially) been discussed in film musicology is that music can relate in different ways to a given scene: in

parallel/paraphrase of a scene (or as a background to it), counterpoint/contrast, or as a means of giving a scene a slant in a certain direction (such as polarisation, defined by Hansjörg Pauli (Pauli 1976, pp.91-119 and Pauli 1981, pp.90)). Different authors have proposed different terms and categorisations to explain the relationship between images and music. What follows is a brief summary of key ideas and the adjustment of them with regard to musical localisation.

In the early sound-film period, Sergej. M. Eisenstein, Vsevolod I. Pudovkin and Grigori V. Aleksandrov criticised the new technology of sound film, fearing that it would lead to films using sound merely in realistic ways, such as diegetic sound accompanying the things shown in the images. To retain the artificiality of silent film, they recommended an "orchestral counterpoint of visual and aural images" (Aleksandrov, Eisenstein and Pudovkin 1928, pp.84), that is a relationship in which the sounds and the images do not (always) work together but are set against each other and create meaning through the tensions and clashes between them.

A few years later, Raymond Spottiswoode used the terms 'parallel' and 'contrast' to elaborate different ways of classifying film sound and its relationship with the images. One way is to distinguish between 'parallel sound' and 'contrastive sound'. In the first case, sounds and images "convey only a single idea", in the second case they convey "different impressions" (Spottiswoode 1935). Like Spottiswoode, Siegfried Kracauer distinguished between parallelism and counterpoint in the sound and image relationship: in the first case, sound and image denote the same idea; in the second case, they denote different ideas (Kracauer 1961, pp.111-115).

Zofia Lissa used a more complex and flexible system of distinctions (Lissa 1965, pp.102-106). She argued that sounds can be a simple correlate of the images (i.e. the sound that belongs to the things and events shown on screen) but that the relationship can also be loosened in a variety of ways: temporally, spatially, causally, emotionally. To Lissa, the counterpoint of sounds/music and images can mean a variety of options:

- ✓ Music linking strands on the image track
- ✓ Music 'dynamising' static images
- ✓ Music commenting on images or characterising protagonists
- ✓ Music adding information to images
- ✓ Music anticipating events
- ✓ Music in counterpoint to dietetic speech and diegetic sounds

- ✓ Music as an element of a montage of sounds and images that produces meaning through the tension between them, in the sense of Eisenstein, Pudovkin and Aleksandrov's concept.

A decade after Lissa, Hansjörg Pauli introduced a model with three different options through which to understand the relationship between images and music (Pauli 1976, pp.91-119):

- ✓ Paraphrase: the music paraphrases the images or something in them, i.e. it presents the same idea with its own means. (This is what in older models is called 'parallelism'.)
- ✓ Counterpoint: Music stands in opposition to what the images show. (The same category that runs through film music theory since Eisnstein, Pudovkin and Aleksandrov.)
- ✓ Polarisation: The music focuses on one aspect of what is shown by the images and reinforces that, and so 'pulls' the images in a certain direction (for example by focusing on the emotional experience of a particular character in a scene rather than on that of other characters or outward events). (A new category Pauli introduced into the discussion.)

In a later book (Pauli 1981, pp.190), Pauli criticised his own earlier model as too simplistic. His main points of criticism were: i.) there can be different simultaneous layers of sound and music in a film, which can make it difficult to determine what relationships one is analysing; and ii.) more importantly, that an image in a film (or a series of images) can have different elements with different implications and meanings, which can make it difficult to determine what relationship between music and image one is analysing. In short, the problem is that neither sound nor music nor images in a film have only one meaning that one can use to determine whether their relationship is one of paraphrase, polarisation or counterpoint.

The main relationships between sound and images according to the literature as summarised here are:

i.) parallelism/paraphrase – sound as correlate of the image;

ii.) counterpoint/contrast – sound set against the image to create tension and extra meaning;

iii.) polarisation – sound that focuses on a particular aspect of the image and drags our understanding of it in a certain direction.

I would add as a fourth category the option of the music providing a neutral background to the image, without trying to contribute (much) to the creation of meaning by either reinforcing meaning produced by the image track (or the dialogue),

by contradicting such meaning or by emphasising a particular aspect of the image. The background function is in some sense close to parallelism/paraphrase but the idea of music that 'fits' the images covers such wide ground between practically neutral to extremely emphatic music that it seems to make sense to distinguish between the two.

For my own analysis of musical localisation, three categories derived from the above will be the focus in this thesis:

- ✓ Proximity – for music that is meaningfully related to a scene (including the location, time or emotion of a character).
- ✓ Counterpoint – for music that generates a conflict with an important aspect of a scene.
- ✓ Background – accompaniment to a scene without producing much meaning of its own.

Music can be close to a scene, detached and against it, or stand in a background position to it. Here, I conceptualise 'the place' of a scene in different ways: location and time; the philosophical and ideological standpoint of characters; or the emotional state of characters. Proximity is similar to parallelism and paraphrase, applying to music that reinforces something suggested by the image. Counterpoint can mean a clash between musical and other meanings, or a sense of detachment that can take a character (or the spectator) out of the place of a scene. Background music is neutral as to that place, neither emphasising it nor detaching us from it, or contrasting with it.

Moreover, since this study provides an overview of localisation in post-TNC films in sight and sound, the criteria for the possible success or problems of the music in a film will be assessed on three levels:

Table 0-2: Methodology with Regard to the Assessment Criteria

- Firstly, what does 'localised music' mean? This part of the discussion will look at music in two different categories: traditional musical elements and localised global trends (explained in the *Structure and Chapter-by-Chapter Plan* section).
- If the presentation of localisation in music successfully supports constructing 'the place' where the film is set? This will be discussed with reference to the different options for music-film relationships explained above. Even though the use of localised music in counterpoint or as background for a scene suggests a comparatively less obvious intention of the signification of localisation than music functioning in proximity to a scene, it will be discussed in regard to localisation if it can be understood as an integral part of the construction of a film that aims at localisation overall.
- Is the music successful from a film-music perspective?[54] In this part, widely discussed ideas about the fundamental role of music in – e.g. to bridge the sense of fragmentation created by the patchwork structure of film with its shots and cuts, or music as a 'preacher' convincing the spectators of the reality and meaningfulness of the imaginary diegetic world – will be used to assess if the music successfully supports the other elements of the film. For example, in some

[54] To clarify, the music is judged from a 'film-music' perspective rather than as 'music' itself. As Joe asserts, "musical integrity is not necessarily a workable criterion for evaluating a film's soundtrack" (Joe and Theresa (eds.) 2002 cited Powrie and Stilwell (eds.) 2006, pp.xvi).

cases, the conspicuousness of localised music may create interruptions to the telling of the story (see for example the *Problems of Music for Manifest Localisation – A Case Study of 'Faithball'* section) or create a sense of drag through over-repetition in the music (see for example the *Overusing Pre-existing Songs – A Case Study of "Spring Breeze" in 'Night Market Hero'* section).[55]

Furthermore, in order to differentiate between different ways of introducing musical localisation into a film, we use two terms coined by the author: manifest localisation and allusive localisation. Manifest localisation is more obvious because it adapts local pre-existing music familiar to those with a basic understanding of Taiwanese music, while allusive localisation is usually hidden in the background or integrates local elements with global musical genres or features in ways that may not always be discernible for every listener.[56]

Manifest localisation refers to acoustic elements that stimulate domestic audiences to unconsciously link their understanding of a scene to their understanding of its local context. That may mean the familiarity of certain sounds of everyday life, or a famous local song. For audiences outside Taiwan, to understand such instances of musical localisation would require extensive and detailed historical and cultural background knowledge.[57] Concerning manifest localisation, it will be further distinguished using three different aspects of localisation used particularly markedly in post-TNC films: i.) the use of manifest localisation to present nostalgia; ii.) manifest localisation that does not suggest nostalgia, such as the use of current popular music and western classical music; and iii.) the discussion of the advantages and problems of using manifest localisation.

Allusive localisation means the integration of local musical elements into a contemporary composition, and used to suggest local identity through the choice of instruments, arrangement or melodic and harmonic features. The music establishes a connection with the place, the time or specific group of people from Taiwan in a

[55] Kay Dickinson's book, *Off Key: When Film and Music Won't Work Together* provides examples of the music's mismatch in five rock films. However, it does not figure in the main text here because the background and the aesthetics the book discusses are irrelevant to this study's topic.
[56] The distinction is related to that between the denotative and connotative functions of leitmotifs discussed by Ronald Rodman (see more in the *Film Music Studies* section of the *Literature Review*), providing a way to explore different relationships between leitmotifs and their films.
[57] For example, a general understanding of the concept of shumin space is required when discussing post-TNC (see *Shumin Space in Post-TNC*).

subtler way that allows it to incorporate different musical elements (and thus also provides the possibility of suggesting transnationality as a feature of the culture).

The purpose of using the two terms is to: i.) achieve a more detailed understanding of local musical elements and their role in signification in films; ii.) capture the tendency of current film composition to integrate local elements in partial, implied and indirect ways, which is easily overlooked by spectators who are unfamiliar with local Taiwanese music; and iii.) show the presence of localisation and its different ways of interacting with the film and narratives. Both terms are important to consider when analysing music from any film that has some involvement with localisation, as well as being useful for the exploration of cultural backgrounds in the location in question and for the study of contemporary compositional trends. Overt or implicit, composers need to reflect their own skills in relation to specific music genres, and integrate musical elements that are popular or representative of the location that a film is set in, especially in films featuring a strong sense of the local like in post-TNC films.

Returning to the points made by Richard Davis about the functions of film music, it can be claimed that it is hard to distinguish the physical and psychological functions of music, since music often has both at the same time. An example is the use of the song '*Hava Nagila*' in *Seven Days in Heaven* (2010) (see *The Use of Pre-existing Music as Counterpoint and Background*): the origin of the exotic song contradicts its place in the film, which generates a sense of distance, of a gap that the film wants to suggest – localisation and psychological implications go hand in hand, with the latter dependent on the former, or rather on the tension between the setting of the film and the localisation brought by the song.

Furthermore, in order to provide a comprehensive account of localisation in post-TNC films, the meaning of the term is not limited to 'music suggesting a location in Taiwan' but needs to be expanded to 'music suggesting groups of people' (such as islanders, mainlanders, indigenous people, etc., with the discussion of the music used in relation to such groups providing a crucial differentiation to the concept of localisation)[58] and 'music suggesting a time' (different historical layers of stories are an important topic in post-TNC films, with music often used to signify such layers).

[58] Islanders refer to the immigrants who moved to Taiwan from mainland China before the KMT take-over, mainlanders indicate the ones who move with KMT government or the ones after the war.

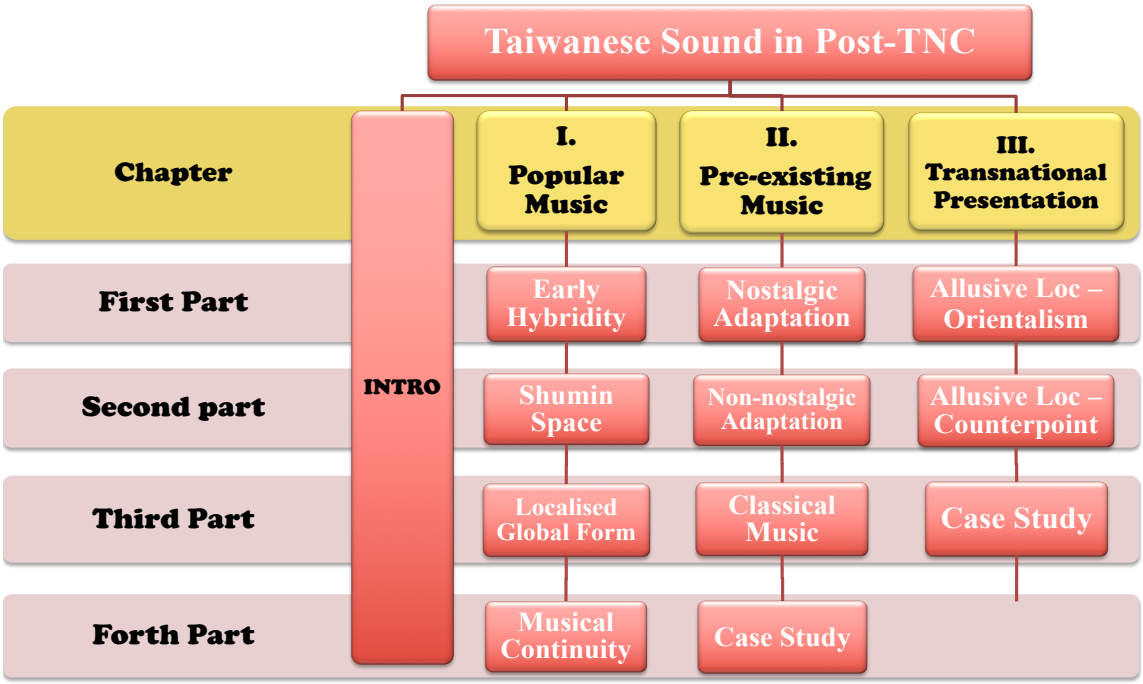
Structure and Chapter-by-Chapter Plan

> Ideally, ethnography involves a lengthy period of intimate study and residence with a particular group of people, knowledge of the spoken language and the employment of a wide range of observational techniques, including prolonged face-to-face contacts with members of the local group, direct participation in some of that group's activities, and a greater emphasis on intensive work with informants than on the use of documentary and survey data. (Cohen 1993, pp.124)

On the whole, the thesis uses a distinctive approach for each of the three main chapters, which have been conceived individually but support and complement one another under two shared objectives, which are: (1) to understand what the music in these films has to do with the construction of local identity, and (2) ask whether the films have a chance of surviving under the wave of globalisation and ascertain a possible approach to help keep the position of the local-produced films in the Hollywood-dominant market. On the basis of these two principal questions, each chapter focuses on different aspects of music in post-TNC films, covering a range of localisation-related evidence from history to the current situation (the "lengthy period" mentioned above), as well as different groups of people on the island, such as Taiyu-speaking people and indigenous people ("residence with a particular group of people" and "the spoken language"). The "wide range of observational techniques" follows the methodology discussed in the preceding section (primarily referring to aspects of film music theory adopted for different purposes), while information relevant to the different groups in Taiwan will be used to establish the role and functioning of shumin space in post-TNC films. The discussion will then expand from the local to the global, to assess the place of recent Taiwanese cinema in the global marketplace, and the role music plays in that.

An interdisciplinary study such as this one cannot put all of its film-music eggs into one topical basket, with each chapter (see Table 0-3 below) focusing on different categories of film music study to establish its own topic and perspective, in order to achieve sufficient breadth and depth in trying to understand a complex, multi-disciplinary object of analysis.

Table 0-3: Chapter-by-chapter Synopsis



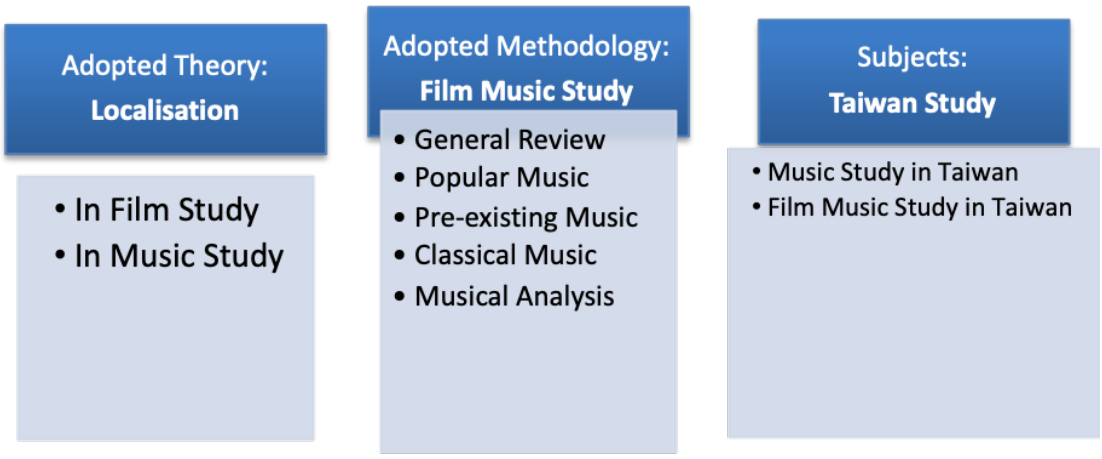
As the illustration above presents, the introduction provides the foundation of this thesis, including the motive, theoretical frame, methodology, literature review, remit and limits, and the overall structure. Necessary information on the history of Taiwanese film, theories used and methodology are also included. Chapter One, *Popular Music and the Presentation of Localisation* presents a general overview of the current situation of film music in Taiwan from the perspective of its intimacy with the popular music industry, and focuses on the process of localisation through the adoption of 'localised music'. Chapter Two explores the use of pre-existing music either composed by or familiar to the local people, or music that appropriates elements from other cultural contexts that contribute to the presentation of counterpoint or background with regard to the relation of music to film. Chapter Three includes a discussion of 'musical orientalism' and allusive localisation, expanding the discussion to the transnational sphere. In the case studies, the concept of musical borrowings and concepts from the study of pre-existing music (such as appropriation and pastiche) are used to examine the approaches and consequences of the international integration of local material. As a whole, the three chapters analyse different facets of how these films speak (and sing) about Taiwan, tracing back such facets to the origins of the issues that contribute to them. Taken together, the chapters try to paint a broad panorama of Taiwanese sound in post-TNC films.

In order to establish how music and the film in the post-TNC era construct localisation, each chapter covers the two key aspects in the musical localisation process. The first concerns the adaptation of local traditions in film, to explain the role of music in the wave of nostalgia in post-TNC films, the fundamentally hybrid nature of much traditional Taiwanese music and its past foreign influences to gain a subtler understanding of the nature of 'local' music. The second is a counterpart of the discussion that focuses on music that 'borrows' elements or features from the music of other countries and integrates them with local ones, thus pointing out the possibility of establishing the transnational dimension of music in post-TNC film.

Literature Review

This section overviews the concepts and ideas from literature that overlap with the aspects of the topic covered in this study: localisation from the theoretical perspective; film music theories with regard to the approaches adopted for the analysis of musical localisation, and other helpful aspects of film music theory, such as the use of pre-existing music and classical music in film; the subject of post-TNC film and film music study in Taiwan, as well as general studies of music in Taiwan and its subcategories, such as indigenous music, pan-Chinese traditions, western new music and popular music (and the popular music industry because its intimate relationship with the film industry has been built for decades and is important for both).

Table 0-4: The Realm of Study in this Study with Regard to the Literature Review Provided in this Section



Localisation

Compared to literature abut globalisation, hybridity, cultural imperialism and post-colonialism, the discussion on localisation or theorising localisation in the field of film and film music is rather marginal. Most literature relating to localisation in films from First Cinema focuses on the industrial perspective regarding cross-country production (Donoghue 2014, pp.3-27) or transnational cultural exchange (Smith 2017), while the local establishment of the film industry outside of the realm of First Cinema is mostly discussed in relation to globalisation, in light of the notion of cultural imperialism or neo-globalisation, with both only discussing the local production or comparing it with other cultures in relation to questions of hybridity or (post)colonialism. Literature in the film music field shares this tendency (for more discussion of hybridity, postcolonialism and globalisation see the theoretical frame section). An example of the idea of establishing a local identity by separating local forces from the global wave can be found in Kuei-Fen Chiu's *"Taiwaneseness" and the Radical Politics of Place-based Imagination in the Age of Globalization*. She argues that the exploration of Taiwaneseness must involve a binary philosophy of localisation and globalisation. In her understanding, the local identity of Taiwan can only be constructed with regard to international relations by creating a heterogeneous space reflecting shumin[59] and the country facing pressure from global forces (Chiu 2003, pp.45-65 cited Tseng 2015, pp.34-35) – a notion that is quite different from the one in this current study.

As discussed in the previous section, the concept of localisation in this study is closer to literature that establishes both local and globalised aspects of the local production with the intention of showing how foreign influences can be localised. Literature sharing the perspective of this study in the film studies field is, for example, Nikki J. Y. Lee's article *Localized Globalization and a Monster National: "The Host" and the South Korean Film Industry*. Lee points out that the current success of the South Korean film industry is not because of de-westernisation; instead, the South Korean film industry has risen because of its international

[59] The literal meaning of the term is 'ordinary people'. It refers to the majority of the people in a specific time and locale; the shumin life of contemporary Taiwan means the normal lives of the Taiwanese in the present time. Given the frequent focus on Taiwanese everyday issues in many post-TNC films, those films are called shumin films, and the conceptual space created by the films is called 'shumin space'. This topic will be elaborated in *Shumin Space in Post-TNC*.

integration (which relates mostly to the study of models from Hollywood), by recreating a South Korean version of "a localised pseudo-Hollywood system" (Lee 2011, pp.61).[60]

Proposing the same idea but in a different field, Yu-Chi Chang frames the development of belly dancing in Taiwan as an approach of 'localising exoticism'. She claims that the exotic and the local – "two seemingly contradictory concepts – can be adopted interchangeably and co-exist" (Chang 2012, pp.22).

Similar ideas, though with regard to localisation in the context of an ethnographic approach, can be found in musicology, especially in popular music studies related to questions of location. With regard to the transnational adaptation of globalised music genres in localised popular music production, Graeme Read highlights the "localized reproductions of global genres of popular music and its significance for Taiwanese youth activism" (Read 2019, pp.166), and explores the cultural and political discourse on the localisation of globalised popular music genres, such as rock, hip-hop and others, followed by a case study of two local music festivals. Discussing local production as a process of localising global content, the article shares the perspective of this current study, except that this study focuses on the functions of film music rather than on the political discourse of the process.

Closer in approach and structure to this study is Yu-Cheng Sung's master's thesis about the articulation of the heterogeneity of Taiwaneseness under the wave of globalisation. He argues that post-TNC films may find value in co-existence by interacting and integrating with the global market, suggesting that the strategy of centring on local culture may eventually become a "Taiwanese mark" in the global market (Sung 2012, pp.99-103 cited Tseng 2015, pp.35).

Another field of study highlighting the interaction of the local and the global is orientalism, which is relevant to this study because of the idea of a 'pan-East Asian sound' and its relevance concerning the relationship between China and neighbouring countries, such as Taiwan. Scholars and critics have begun to create a pan-Chinese discourse, especially on socio-political issues and questions of national identity, cultural hegemony and autonomy. Concerning the issue of 'Chineseness', scholars operate in a vast arena of international academia, with the discourse intersecting with

[60] *Parasite* (2019) is an example of a globally successful South Korean film; it won four Oscars at the 92nd Academic Awards, including Best Picture, Directing, International Feature Film and Original Screenplay.

wider East-West issues discussed under different theoretical frameworks. There are currently two main schools of Sino-studies:

i.) A national or political discourse with a relationship to cultural discussions, mostly based on theories of orientalism, exoticism, imperialism, postcolonialism (Lee 2008 and Chung 2008), nationalism (Ho 2006, pp.435-453; Hong, Zhang and Zhouxiang 2014, pp.320-335 and Yeh 2002, pp.78-97), transnationalism (Zhang 2010, pp.135-139) and globalisation (Kang 1996; Ho 2003, pp.143-157; Su 2011, pp.186-201; and the extensive overview of musical-theoretical introduction in Yang 2017, pp.1-4).

ii.) Another school of thought focuses on diaspora based issues, such as nostalgia (Ao 2014, pp.112-128; Huang and Huang 2014, pp.35-40; Lu 2002, pp.169-186 and Wang 2014, pp.121-125) and postmodernism (Jiang 2010, pp.1-45).[61]

Starting with Edward Said's book *Orientalism,* the discussion of the relationship between western culture and the Orient has proliferated since the late 1970s. However, polemical debates about the sense of 'otherness', together with Said's intention of showing the Eurocentric perspective at the heart of orientalism, inevitably leads to a binary opposition between the West and the East, and opposition that can obscure the more complex relationship between different cultures and their views of each other and their interactions, a complexity that this current study tries to incorporate.[62]

The binary philosophy of orientalism and exoticism can be practically shown in western art works that intend to portray images of the Orient. William A. Everett points out that the creation of 'otherness' is central to works in the late 19th and early 20th century, using examples such as the musical *The Geisha* (1896, which is a Japanese-themed musical, composed by Sidney Jones), and *Chu Chin Chow* (first produced as a musical in London 1916, later reproduced as a silent film in 1934 and a talking film in 1934) (Everett 2017). Those productions incorporated a degree of musical exoticism in their plots; however, the music does not display much of an

[61] The listed references focus on film, music, film music and culture. For further references particularly about postmodernism in Chinese cinema see *Postmodernism and China* (Dirlik and Zhang (eds.) 2000) and *Postmodernity, Popular Culture, and the Intellectual: A Report on Post-Tiananmen China* (Lu 1996, pp.139-169).

[62] Said's argument focuses on the Middle East (Scott 2011) but has triggered much work and debate on other relationships between (mainly) the west and different others. Postcolonialists such as Gayatri Spivak, on the other hand, propose the equality of supposedly subaltern peoples and for them to accept their diversity of ethnic and cultural identities (Spivak 2008 and Spivak 2010).

attempt to create oriental sounds that come even close to the musical traditions of the places in question (Japan in *The Geisha* and China in *Chu Chin Chow*).

It was not until the late 19th century and early 20th century that the concept of a 'Chinese sound' became more firmly established. However, it was not until the end of the 20th and beginning of the 21st century that the (sound) picture became more complicated, both in terms of western productions and the fact that the East had become more involved in producing (or co-producing) its own images in popular entertainment, leading to different ways of mediating between musical cultures and perspectives.[63] Films such as the Disney animated film *Mulan* (1998) and *Kung Fu Panda* (2008) integrate genuine instrumental and harmonic elements with a western orchestra (and, overall, a Hollywood scoring aesthetic), while the East-Western co-production *Crouching Tiger, Hidden Dragon* (2000) introduces Chinese sounds based on a wider range of aspects of Chinese musical tradition. These films not only incorporate Chinese instruments but also include some pieces based on harmonic procedures from traditional Han-Chinese music. How such harmonic patterns can be understood in the context of musical orientalism and how they have been used in post-TNC films is discussed in *Musical Orientalism – Ambiguity and Stereotype*; more adaptations of Han traditional music in post-TNC, especially concerning the stylistic borrowing of the traditional musical genre, will be presented in the case study *The Integration of Pan-Chinese Sounds in Post-TNC*.

Film Music Studies

According to the history of film music studies provided by David Neumeyer, "[t]he rise of film music studies closely parallels the recent commodity history of feature films" since the 1980s, with Claudia Gorbman's *Unheard Melodies* (Gorbman 1987) generally recognised as the publication that triggered the rapid expansion of film music literature and its theoretical range. A few monographies published in the early 1990s expanded upon her work (such as Kalinak 1992 and Brown 1994) (Neumeyer (ed.) 2014, pp.3-4). Later literature widened the field of study to a range of perspectives and approaches, from theoretical and analytical questions combining

[63] From the Chinese perspective, "western music has been a part of Chinese urban life, constituting a central element of musical entertainment and the standard music education", and for that reason, Chinese composers started to incorporate the two traditions in their works (Rao 2002, pp.190).

music with other media (Cook 1998) and questions of commercial and aesthetical practice (Smith 1998). Neumeyer quotes Pool and Wright's observation that since the 2000s, "writing on film music has exploded" (Pool and Wright 2011, pp.xv). Journals (*Music and the Moving Image* (University of Illinois Press); *Music, Sound, and the Moving Image* (University of Liverpool); *Journal of Film Music* (Los Angeles)) and essay anthologies (such as *Music and Cinema* (Buhler, Flinn and Neumeyer (eds.) 2000), or *Changing Tunes: The Use of Pre-existing Music in Film* (Powrie and Stilwell (eds.) 2006) have helped unfold a great variety of different topics, including guides to the analytical study of music in film and television (e.g. *Hearing the Movies: Music and Sound in Film History* (Buhler, Deemer and Neumeyer 2010) or *Music in Film and Television* (Brown 2009, pp.201-218)) (Neumeyer (ed.) 2014, pp.3-5).

In Altman's discussion of the role of music in early moving-picture exhibition in the late 19th century, he points out that music can be an attraction to consumers (Altman 1996, pp.664 and pp.674); Max Winkler wrote that music can "fill the void created by the absence of dialogue" (Limbacher 1974, pp.16); and Norman O'Neill commented that "the music is simply called in to bolster up the weakness of the drama" (O'Neil 1991, pp.88 cited Cooke 2008, pp.5 and pp.10). The role of music as a "mood-enhancer" (as Mervyn Cooke has called it (Cooke 2008, pp.10)) can be considered a "communicating link" between audience and screen, as Bernard Herrmann[64] observed: film music "reach[ing] out and envelop[ing] all into one single experience" (Herrmann 1945, pp.17). Music in silent films, accompanied by live musicians, "did not articulate the image so much through points of synchronization as through musical continuity", a continuity that bridged the gap between shots and constructed its own "musical unit of narration" (Neumeyer (ed.) 2014, pp.20) and acquired narrative functions, while generally "stabilizing the ontological status of film" and continuously convincing the audience to stay in the "imaginary diegetic world" (ibid., pp.19).

> Following the introduction of the talkies[65], a major influx of literary talent, classically trained actors and composers arrived in Hollywood from both the East Coast and

[64] A representative film-composer from the second generation of the Classical Hollywood music, famous for his works with director Alfred Hitchcock.
[65] Namely, sound film with synchronised dialogue and sound.

> Europe, boosting the quality of script-writing, acting and musical provision demanded by the new sound film. (Cooke 2008, pp.68)

With the technological step into sound film, the psychological, aesthetic and narrative issues changed. The pre-recorded sounds that were synchronised to the film without showing their source on screen or in the theatre opened up the question "where does the music come from?" (Steiner 1937, pp.218 cited Neumeyer 2014 pp. 27).[66] The anxiety of questioning the existence of this offscreen sound in early talkies had been allayed by easy-listening (cited Gorbman 1987) "emotionally neutral cues"[67], such as the "extensible pieces" that Leonid Sabaneev (a Russian composer and musicologist) suggests film composers should use to avoid amplifying the anxiety of spectators, and which music editors could "repeat over and over again in order to fill unforeseen gaps" (Sabaneev 1935, pp.43-47 with reference to Gorbman 1987).

Due to advances in the technique of synchronised recording, film music began to explore the possibilities of its non-diegetic use, from using autonomous musical forms in parallel with dramatic events (such as Franz Waxman's (1906-1967) use of fugue and passacaglia in several films he composed (Cooke 2008, pp.99)) to the close and graphically illustrative non-diegetic scoring technique of mickey-mousing[68], and from lavish, late- romantic melodramatic scores to ideas from musical modernism that influenced the next generation of composers, such as Bernard Herrmann, or the jazz influence in *Force of Evil* (1948) by David Raksin (1912-2004) and the Russian-Ballet flavour in scores by Dimitri Tiomkin (1894-1979) (Cooke 2008, pp.87-123). Film composers with a classical compositional background (representatives such as

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[66] Before the first feature-length film *The Jazz Singer* (1927) was made as the first sound film with synchronised singing and dialogue, "[f]or music, we may expand the range slightly, from 1926 – the release of Warners' *Don Juan* (1926), a silent film with a complete recorded music track, mixed with a few sound effects – to 1935, when Max Steiner's music for John Ford's *The Informer* (1935) won the first Academy Award for Best Original Score for a Dramatic Picture. The year 1935 might then be taken as the inauguration of the modern era of feature film: cinematography and postproduction film editing had already matured in the 1920s, and thus by 1935 both of cinema's basic elements - image track and sound track - were functioning together in the now familiar manner." (Neumeyer 1995, pp.62)

[67] Example such as Alfred Newman's work in the main theme of the film *Foreign Correspondent* (1940) (Cooke 2008, pp.108).

[68] Mickey-mousing, also called "catching the action", is a film-music technique used to closely reflect the actions or reactions of a character on screen with imitative sounds made by musical instruments. Kalinak claims that one of the reasons for the popularity of the technique in early sound Hollywood films was that it provided a precise narrative justification for the music (Kalinak 1992, pp.86). However, scholars have also suggested that it may endanger the filmic illusion, with others even calling it "ludicrous" or "ridiculous", such as David O. Selznick, a preeminent Hollywood producer (Sabaneev 1935, pp.50 and Karlin 1994, pp.80; both cited Cooke 2008, pp.87).

Max Steiner (1888-1971), Erich Wolfgang Korngold (1987-1957), Alfred Newman (1900-1970) and David Raksin) embodied the so-called 'Golden Age' of Hollywood music from early 1930s to mid-1950s (Cooke 2008, pp.67-130).

Of course, this range of non-diegetic music is not limited to classic Hollywood scores. In the early development of Taiwanese film, one of the pioneers of Taiwanese film music was Lan-Ping Chou. His work on kuoyupop songs set the foundations of the industry. He was writing original popular songs at a time (in the 1950s and 1960s) when most pop songs were hybrid songs covered from Japanese origins.[69] He was not only an expert in pop-song writing but also wrote music for both kuoyupian and taiyupian, and is justly famous for the rich orchestral language of his non-diegetic music, the use of varied instrumentation and his ability to write catchy themes, so as to react to the action of characters or dramatic turns in films. An example is the dining scene in *Brother Wang and Brother Liu Tour Taiwan* (1958) (16:01-18:06)[70] which shows what he could do: the non-diegetic music follows the dramatic turns of the scene precisely and mickey-mouse the actions of the characters in a way we know from many Hollywood films. It begins with a flute playing like a motif like bird song when Brother Wang and Brother Liu are staring hungrily at a full table of dishes, then the music dramatically turns to full orchestra with fast and rushed staccato woodwinds and brass to mimic the hustle and bustle of the two who serve the table, before finally changing drastically to a violin solo that amusingly accompanies the mess of the table and the eccentric comedy actions of Brother Wang and Brother Liu.

Although one may criticise the abrupt musical changes in the three short scenes described here, the music is still an achievement for a composer who wrote such orchestral film music at a time when Taiwan's film music industry was still particularly undeveloped.[71]

However, diversity in the music and in the different relations to the image does not in itself produce a successful film score. One topic that has been long discussed regarding the role of music in film is the necessity of supporting the

[69] Hybrid song is a particular term referring to early taiyupop in the post-war period. It has hybridised with Japanese heritage and western influence to a great degree that most of the hybrid songs are covered songs, with the only difference being the language.
[70] Film available from: https://www.youtube.com/watch?v=ETfeYZUbaww [Accessed 03/04/2020].
[71] It is hard to trace the history of how Lan-Ping Chou acquired his musical knowledge and compositional technique but he composed a large amount of music for film and for the popular music industry in both Hong Kong and Taiwan.

construction of a continuous narrative, of convincing the spectator of the coherence of a diegetic world that is continually disrupted by cuts and scene changes on the image track, in a way that is very alien to our real-life experience of the world.[72]

> For many audiences, expectations of what editing should do are shaped by the Hollywood standard, which is often called **continuity editing**, or invisible editing: editing that is intended to flow so smoothly from one shot to the next that audiences are not even conscious of the shot transitions. […] Because editing is a collage of collected images, changing shots can cause confusion. Any time a scene cuts to a new shot, the image becomes fragmented and the scene's coherence could potentially rupture. Continuity editing works to hide this fragmentation by employing two strategies: it relies on a systematic order for presenting shots and it maintains the consistency of direction on screen. These standard practices help ensure that audiences perceive the story space as unified and coherent. (Pramaggiore and Wallis 2005, pp.182)

Music can also serve as a means that co-creates a coherent cinematic space by building temporal continuity in a scene or by linking related scenes. Musical continuity is an approach that gives musical elements of a film the tasks of: i.) creating temporal continuity to smooth over the possible sense of abruptness that cuts between shots on the image track can generate; ii.) imbue the overall soundscape of a whole film with a sense of consistency.

In Gorbman's formulation of the compositional principles regarding narrative sound score, "Continuity" is listed as one of the seven features of film music in the classic Hollywood style (using composer Max Steiner as the example). She defined that "music provides formal and rhythmic continuity – between shots, in transitions between scenes, by filling 'gaps'" (Gorbman 1987, pp.73 in Cooke 2008, pp.83-86).[73] When it comes to the use of music to create the sense of continuity for films, there are two approaches that functions as described. The first approach usually involves

[72] Music already played a role in establishing continuity in silent cinema. James Buhler and David Neumeyer point out that music was already used to provide continuity as "a ground against which a series of discrete shots could be constituted as larger units of structure" by about 1912 (Neumeyer (ed.) 2014, pp.19) and "the ability of all kinds of music to create continuity and enhance a sense of momentum became increasingly evident in the second decade of the century" (London 1936, pp.35 cited Cooke 2008, pp.12).

[73] The full list of the seven principles are: "Invisibility", "inaudibility", "signifier of emotion", "narrative cueing", "continuity", "unity", "violation against any of the one above" (Gorbman 1987, pp.73).

'music advance' or 'music lag' techniques [74] – that is, the use of the same or similar music or sounds across the boundary between scenes.[75] Concerning the second approach, Buhler and Neumeyer comment on musical continuity by quoting George Beynon's observation:

> "The secret of synchrony lies not so much in careful timing of the selections as in the accurate judgment of the musical director." That judgment consists, not in merely cutting music "to fit the situation," but instead in a particular mode of musical continuity: "If care be taken in the finishing of phrases, the musical setting becomes cohesive – one complete whole that conveys to the audience that sense of unity so essential to plot portrayal." (Beynon 1921, pp.102 cited Neumeyer (ed.) 2014, pp.20)

They further reference David Bordwell's judgment about the basic functions of music in the silent era "underscoring mood and character; providing suitable diegetic sound when required […]; and (especially) ensuring continuity" (Bordwell 1985, pp.298-308). Kalinak also stresses the importance of structural unity in music, in which she "contends that while film privileges dialogue over music, music functions to sustain structural unity and illustrate narrative content of films" (Kalinak 1992 cited Ronald Rodman 2006 in Powrie and Stilwell (eds.) 2006, pp.120).

The second type of musical continuity shares the same function but at a higher structural level: the concept of a 'leitmotif', meaning the use of the same motif (which can be a sequence of notes and also a particular instrument or a distinct sound), that usually recurs when the related character or plot event appears (Gorbman 1987, pp.26). Leitmotifs were a feature of musical theatre long before film, and became part of the musical language of cinema even during the silent film era, when cue sheets for films often specified the use of particular pieces for particular characters or events. They have since become one of the most popular forms to create a sense of musical coherence in a film and to establish musical links between separate scenes across a whole film.

Leitmotifs – as well as the principle of the "Gesamtkunstwerk" (meaning the close relationship of visual, literary and auditory elements), a concept invented by Richard Wagner (1813-1883) – has been applied in the cinema industry so profoundly

[74] These concepts are explained in *Hearing the Movies: Music and Sound in Film History*; for more detail see the section *Transitions: The Sound Bridge and Hard Cuts* (Buhler, Deemer and Neumeyer 2010, pp.92-97).
[75] The music advance technique concerns starting the latter musical cue slightly ahead the cut of a new scene; music lag lets the former music play across a cut into the beginning of the next scene.

that many academics suggest that all music directors are under the influence of Wagner (Flinn 1992, pp.15 cited Cooke 2008, pp.13).[76] Leitmotifs are also not limited to the non-diegetic score. Ronald Rodman breaks the binary discussion of diegetic/non-diegetic, classical/popular and original score/pre-existing music, exploring the functions of leitmotifs and how they link different bits of the narrative world in various ways. He points out that a leitmotivic function could even be served by something as broad as a musical style that links to certain characters or situations in the story, which means that certain musical genres could stylistically signify a group of people (such as using pan-Chinese music to signify the administrator of the temple in *Faithball* (2013), issued in *The Adaptation of Current Popular Music and Its Role in Creating Musical Continuity* in Chapter One). He additionally explores both the 'denotative' and 'connotative' power of the leitmotif.[77]

Leitmotivic denotation refers to the approach of using music to link to an overt subject such as a character or situation, while leitmotivic connotation means a subtler suggestion to sentiments, foreshadowing events or contradicting the image or dialogue. The concept encourages the idea of a distinction between overt and implied aspects of film music due to its fluid nature, and may be seen as a parallel to the approach this current study is taking to the topic of musical localisation and the distinction between manifest and allusive forms.

After the general introduction above to the study of key elements of classic film scoring techniques, the following provides a brief overview of studies of sub-categories of film music that are relevant to this study, namely popular music, pre-existing music and classical music.

Most literature on the use of pre-existing music in film focuses on particular types of music: classical music (Powrie and Stilwell 2006, pp.3-87; Cenciarelli 2012, pp.107-134; Cooke 2008, pp.422-453), opera (Franke 2006) and popular music in film (as mentioned in the previous paragraphs). Issues discussed with regard to the different types of music vary. For popular music, and due to its widespread use and close connections between the film and music industries since the late 1930s in

[76] For more discussion on leitmotifs please see *Wagner and the filmic leitmotif* (Cooke 2008, pp.80-83). For the specific use and the functions of leitmotifs please refer to *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Bribitzer-Stull 2015).

[77] For Rodman, five different codes of competence signify a different level of musical significance, with "musical style" being one of the five (Rodman 2006 in Powrie and Stilwell (eds.) 2006, pp.128-135).

Taiwan is of particular interest to this study, questions of familiarity to audiences and its marketing potential are important. Concerning literature that approaches popular music analytically, it is relevant here in relation to the study of T-pop appropriation in post-TNC.

Popular music in cinema can not only provide overt suggestions about topics as well as time and place information by the original songs but also the connotative signification of social practices. Mervyn Cooke claims that the impact of popular music on audio-visual style has "revolutionized both practical and aesthetic approaches to the creative combination of sound and image in ways which were to remain dynamic in films" from the 1950s to "the early twenty-first century" (Cooke 2008, pp.422). Rick Altman compares the features of the use of classical music and popular music in film, concluding that "popular song is often capable of serving a more specific narrational purpose" due to its "linguistic dependence", "predictability", "singability", "rememberability" and "active physical involvement", which connect with spectators more efficiently (Altman 2001 in Knight and Wojcik (eds.) 2001, pp.19-30). Mervyn Cooke reflects on Altman's argument of the "marketability" of popular songs, pointing out that success at the box office can increase the profitability of the recorded soundtrack (Cooke 2008, pp.415-418). Ronald Rodman further explores the deeper connotations of popular music, maintaining that understanding such songs in film happens on different levels, or according to different codes. Those codes are a general understanding of the song (General Code), social practice (music and the social practice of a culture), musical technique (the musical construction of the original song), musical styles and the song as an opus (the song as a single work) (Rodman 2006).

The study of popular music in film also involves issues discussions of youth (Powrie 2003, pp.39-59 and Cooke 2008, pp.398-401), race (Knight and Wojcik (eds.) 2001, pp.185-316) and nostalgia (Inglis 2003, pp.86-90). Starting with the popularity of rock'n'roll in the west from the 1950s onwards, the adaptation of rock music in film became trendy and led to a wave of 'youth-oriented' commercial films, something that has continued to this day. Moreover, pop and rock in film adapted to changes in the popularity of styles and artists, with films sometimes inviting pop singers or musicians to perform on screen (Cooke 2008, pp.396-421). Films also sometimes interchangeably borrowed elements or applied principles from the compositional discipline of classical music, and vice versa (the case study in

Composition with Local Content in Western Form – A Case Study of 'The Village of No Return' particularly reflects this point by adopting harmony and instrumentation from both the popular music trend and the rules of western classical music). Rick Altman further articulates the different functions of the use of popular music and classical music in film, defining that: "While "classical" music is particularly able to provide routine commentary and to evoke generalized emotional reactions, popular song is often capable of serving a more specific narrational purpose" (Altman 2001, pp.25).

These general trends can be found in Taiwanese cinema as well. Popular music is adopted widely in films, with some songs even inspiring the production of eponymous films during their early development. Post-TNC films have also invited musical idols to appear (such as Andy Liu in a guest role in *Our Times* (2015)), addressed issues of youth and rebellion (e.g. in the portrayal of rock bands and the subculture of 1990s Taiwan in *Killed by Rock and Roll* (2018)), and has been particularly involved with nostalgia, which features prominently in a great number of post-TNC films. Moreover, studying popular music, whether for its denotative or connotative significance, is particularly helpful to approach the issue of localisation in a specific culture because of its conspicuous cultural topicality and its marketing orientation, which shows the social practices and contemporary listening preferences of local people – those issues will be discussed in Chapter One in order to pinpoint the local identity outlined by T-pop and the connotative significance of the adaptation in post-TNC films.

After the historical introduction and the introduction to features of T-pop from a musical and analytical perspective in Chapter One, Chapter Two, with a focus on pre-existing music, broadens the discussion with regard to nostalgia in post-TNC films and the social practice involving the local entertainment of karaoke. It will also address questions of the use of pre-existing music as counterpoint and background to the image, as well as the use of western classical music and adaptations from other traditions (such as the Jewish folk song in *Seven Days in Heaven* (2010)).

Giving the definition of pre-existing music in cinema as "music *appropriated* by film, rather than composed for it" (Godsall 2019, pp.1), pre-existing music used in a film has its own world beyond the screen. The term 'appropriation' refers to "the act of making something one's own", as a film appropriates a piece of pre-existing music as its soundtrack (ibid., pp.5). Godsall further demonstrates that musical pastiche is

another example of this tendency because of its overt intention of imitating a targeted work – "taking" the other and making it part of the film (ibid., pp.7). Pre-existing elements appropriated in a film are not, of course, limited in popular songs, or songs in any genre; pre-existing music can also be an extract from a previously composed film score which has a certain popularity and familiarity for the spectators targeted by the use of the music, such as the adaptation of John Williams' famous 'shark' ostinato from *Jaws* (1975) in the opening scene of *1941* (1979) (ibid., pp.5), two films notably directed by the same director and scored by the same musician, Steven Spielberg and John Williams, respectively.

A related concept is musical borrowing. J. Peter Burkholder explores the approaches of musical quotation in Charles Ives' works and divides the techniques Ives used with regard to borrowing from pre-existing work into fourteen categories, including "modelling a work', "variations/paraphrasing on a given tune", "given tune on a new accompaniment", "stylistic allusion", etc. (Burkholder 1995). Such categorisation can be useful for studying rearrangements or cover songs, which is certainly relevant for Taiwanese cinema that has used musical borrowing extensively (discussed in regard to early music in *Hybridity in the Early Popular Music* and throughout Chapter Two). However, musical borrowing used in current Taiwanese film music, as shown by the case studies of *Au Revoir Taipei* (2010) and *The Village of No Return* (2017), tends to borrow to articulate a sense of detachment as a counterpoint to the narrative space (discussed in Chapter Three).

Concerning the study of pre-existing music in film, scholars have worked on different issues, such as the relationship of the music and its aesthetics with narration and visual context (Gorbman 1987 in Powrie and Stilwell (eds.) 2006, pp.3-30), the functions of pre-existing music to evoke emotions and to create narrative continuity (Knapp 2006) and the association of particular instruments with particular locations (such as the accordion in association with Paris (Powrie 2006 in Powrie and Stilwell (eds.) 2006, pp.137-151)).

The most current comprehensive study of the functions, interpretation and production features is Jonathan Godsall's *Reeled in: Pre-existing Music in Narrative Film,* which discusses different functions of pre-existing music for both diegetic and non-diegetic uses. According to Godsall, key functions of pre-existing music in film are:

i. "Time and Place", the most common function (Godsall 2019, pp.92-98), which

will be widely discussed in this current study.

ii. "Musical agent": music can represent a character with regard to personality and socio-economic status (ibid., pp.98-105), which will be mentioned as necessary in this study.

iii. "Form and Expectation". Godsall includes composed scores if they are based on the quotation of pre-existing music in the range of options he discusses, explaining that those compositions can offer the flexibility to fit filmic elements more tightly than actual pre-existing music (ibid, pp.105-114); this point will not be discussed in this study.

iv. "Unity and Coherence": Godsall contests Gorbman's ideas about the role of music in the construction of formal and narrative unity and – by moving away from Gorbman's psychoanalytic interpretation of the effects of film music – maintains that spectators can bring "a variety of interpretations connected to understandings to music" (ibid., pp.114-115). The repetition of pre-existing songs may itself create stylistic coherence in a film (ibid., pp.114-121), with the unity created by stylistic coherence undoubtedly able to be helpful to emphasise the coherence of the narrative world and the story. However, the over-use of individual pieces of pre-existing music can also generate a sense of disruption, especially if a song is not clearly mapped onto a filmic referent such as time, place, character or event, but switches allegiance (as in the example presented in *Overusing Pre-existing Songs – A Case Study of "Spring Breeze" in 'Night Market Hero'*).

Classical music is also adopted as pre-existing material in post-TNC films, although not as much as popular music. It is often used as background music or as counterpoint, especially to suggest a sense of otherness for a character's psychological state, e.g. in the examples *Zinnia Flower* (2015) and *Forêt Debussy* (2016) discussed in *The Use of Classical Music in Post-TNC* in Chapter Two. Regarding the principles of using pre-existing classical music in Hollywood, Royal S. Brown concludes it was "a staple ingredient of silent-film accompaniment, and the stylistic precepts of orchestral romanticism and impressionism subsequently became the solid foundation on which Golden Age scoring was based", seeing it as a conduit to the style of original film scoring that became the norm in Hollywood cinema of the 1930s and 1940s and beyond (Brown 1994, pp.39 cited Cooke 2008, pp.422). Duncan discusses topics ranging from early debates on using classical music in cinema to its

use as a musical counterpoint (Duncan 2003). Michael Long has also explored different ways of adopting classical music in the late 20th century Hollywood films (Long 2008).

Literature on classical music in film often emphasises the transformation of meanings that the use of classical pieces produces (such as Franke 2006). Carlo Cenciarelli points out the function of 'othering' a character's psychological place, making it very distant from the place he/she is physically situated in. According to Cenciarelli, the use of J. S. Bach's '*The Goldberg Variations'* in the films featuring Hannibal Lecter does not merely suggest the character's taste of music but also highlight an "un-American pursuit" of listening to classical music – the use of pre-existing classical music with its sense of otherness to American popular culture sets Lecter apart from that culture as well and, as Cenciarelli describes, it has the nature of "cannibalistic musical borrowings" (Cenciarelli 2012, pp.107-134).[78]

Other music-related literature referenced in this study is literature focused on the analysis of western popular and rock music, referenced to highlight the differences between western pop and rock music, and Taiwanese popular music. John Covach and Mark Spicer's *Sounding Out Pop* (2010), for example, helps show the different functions and diverse ways of using a stepwise bass in both early western pop and current T-pop (see *Taiwanese Versions of the Globalised Popular Forms*). David Temperley's *The Musical Language of Rock* (2018) will help this study articulate pop domination in Taiwanese rock (see *Taiwanese Versions of the Globalised Popular Forms* for the different rhythmic patterns typically used in pop-rock in Taiwan and in the west) and the different meanings of adopting a pentatonic scale for constructing an 'oriental sound' (see *Musical Orientalism – Ambiguity and Stereotype*).

Studies of Taiwan

Brief History and Classification of Music Studies in Taiwan

This section presents a review of the literature on musical studies in Taiwan to provide a general understanding, as background knowledge, for the more focused

[78] The Lecter films using Bach's '*Goldberg Variations'* are: Jonathan Demme's *The Silence of the Lambs* (1991); Ridley Scott's *Hannibal* (2001); Brett Ratner's *Red Dragon* (2002); and Peter Webber's *Hannibal Rising* (2007).

discussion of film music in this study. Further references will be provided in the footnotes for readers with broader interests in Taiwanese music. Due to the tendency of post-TNC films to integrate different genres of music and because of the complexity of local popular music which tends to interact with and reflect global trends, such background knowledge on different kinds of music in Taiwan is necessary to explore the diverse facets of music in post-TNC films.

The primary academic introduction to music in Taiwan was written by Ying-Tao Wu in 1958, in the *Music* section of the *Learning Art* and *Art* Chapters in *Taiwan Province Announcement* (Wu 1958). Wu's explanation of Taiwanese music is divided into "Chinese traditional music" and "Western music", with Yu-Hsiu Lu arguing that Wu's compilation remains incomplete because it lacks information on indigenous music and a detailed introduction to the music itself (Lu 2012, pp.3). She states that Chang-Hui Hsu's *The First Draft of Taiwan Music History* establishes a more accurate categorisation for "**indigenous music**", "**pan-Chinese traditional music**" and "**western new music**"[79] (Hsu 1991 cited Lu 2012, pp.7-8). Since then, scholars have tended to focus more towards the contemporary side. Yu-Hsiu Chen (project supervisor), Professor Lu, Mei-Ling Hsu, Li-Chi Chen, Chiu-Chu Wen and Lu-Fen Yen together include "contemporary music"[80] and "popular music" in their comprehensive *Encyclopaedia of Taiwan Music* (Chen, Hsu, Lu, Wen and Yen (eds.) 2008). Lu includes the contemporary situation of the "environment" in her categorisation, that is, the contemporary political and economic state, and the individual development of the different music genres (ibid., pp.1-27).

Each aspect of the analysis of film music in this current study, no matter what music in what genre of film, requires a substantial amount of knowledge from other fields. A challenge inherent in the topic is the wide variety of Taiwanese culture and the insufficient amount of research, especially in the field of film music. Taiwanese culture of any kind is essentially hybrid because of Taiwanese history, not only due to the different waves of political, social and cultural changes but also due to its history, with Taiwanese culture tending to combine various features in a 'salad bowl' manner

[79] The term "new" in "western new music" serves the purpose of distinguishing it from the ones from Han and indigenous traditions. It suggests nothing about the distinction between 'art' and 'popular' music, or 'classical' and 'contemporary' ones; alternatively, it includes all the genres from western countries.

[80] What is meant may be more clearly called 'contemporary art music', which suggests music from the classical music realm, such as the atonal contemporary compositions from the early 21st century.

in which the origins of elements often remain noticeable and relevant for how they are understood (rather than that of the 'melting pot' that melds them into a new unity). This feature of the variety of ingredients can make Taiwanese culture particularly difficult to understand.

Studies of Taiwanese music tend to proceed chronologically, starting with indigenous music in **pre-historical times**; initial contact with western music, especially church music and marching songs (protestant Christian music was introduced to southern Taiwan by Dutch preachers and Catholicism in northern Taiwan by Spanish missionaries) during the period of the **Dutch and Spanish occupation** (1624-1662). The first tide of Chinese traditional music primarily concerned **Minnan-related music** in the Zheng period (1662-1683)[81] and Qing Dynasty period (1662-1895).[82] The commencement of popular music in a modern sense, systematic music education, song-writing by Taiwanese musicians and the second tide of western music imports were initially seen during the **Japanese occupation** (1895-1945). The prevalence of local music (in song-writing and music compilation and study), western music (regarding contemporary art music composed by domestic artists) and popular music soon followed. A decline in traditional music caused by Martial Law then occurred, despite a burgeoning of multi-cultural musical integration during the **post-war period** (1945-1987). The start of the institutional musicological study of Taiwanese music, the official preservation of and innovation in traditional music, trans-regional collaboration and commercialisation in the popular music industry was then seen during the **post-Martial Law period**.[83]

Individually, the three main categories of Taiwanese music (namely indigenous music, pan-Chinese traditional music and western new music) have their own histories and cultural foundations. This current study can only provide a very brief history of the three as background to the discussion of music that integrates elements from the different types. The music of the indigenous people in Taiwan is regarded as a language for people to connect with the Gods, and is also called 'song

[81] Cheng-Gong Zheng represented the Ming Dynasty and took over Taiwan, and finally expelled the Dutch and the Spanish at the end of 1661.
[82] There is also evidence of the performance and the development of indigenous music and church music locally, but it is the importation of Chinese traditional music that makes the music of this period particularly different from the others, especially regarding nanguan and beiguan (see footnotes 88 and 89).
[83] For comprehensive studies of the history of diverse genres of Taiwanese music, see *Comprehensive Reading of Taiwanese Music* (Chen 1997), *Traditional Music in Taiwan* (Huang L. 2001), and *Encyclopaedia of Taiwan music* (Lu, Hsu, Chen, Wen and Yen (eds.) 2008).

of the earth', since various indigenous religions are connected with ancestors and the idea of the spirituality of nature. Indigenous tunes are mostly related to religion and connected to beliefs that people's lives will be longer and warriors will be braver, etc., if they connect with the Gods via singing. However, that singing also includes curse songs, labour songs, love songs, drinking tunes, harvest songs, wedding songs and other types, making it rich and diverse. The initial foreign cultural influence on indigenous people came from the Japanese during the colonisation period, when the lyrics of some folk songs were changed to fit the topic of WWII and later partly transformed into patriotic songs during the early KMT period. During the vast social changes brought about by economic development in the 1970s, many indigenous people moved from their rural areas to the cities, abandoning their traditional lifestyle, with singing and composing songs becoming a way to express a sense of diaspora.[84] Nowadays, indigenous songwriters and singers integrate their voices with modern popular music and other musical genres, contributing to different cultural industries, but even now, they still preserve their ancient tunes and religious music.

Han (pan-) Chinese music, on the other hand, can be seen as one of the most complicated kinds of music due to the countless migrations within or beyond the realm of mainland China, and also because of numerous contacts and confrontations of the Han-Chinese with various cultures since ancient times. Concerning Chinese music and Taiwan, there are five main categories of music that were brought initially from the Hokkien and Hakkanese, and later from mainlanders during the KMT take-over: folk music, speaking and singing music, theatre music, instrumental folk music and religious music.[85] Folk music refers to songs sung by people during their daily lives and is mostly anonymous and passed on without written scores.[86] Speaking and singing music is normally performed by one to two musicians who semi-sing the song using traditional instruments, with the mostly widely known genre of liamgua.[87] Theatre music refers to back-stage accompaniment for operas, with the best-known genre being gezaisi. Instrumental folk music can be divided into two: nanguan (one of

[84] Both indigenous song-writing and film production shared the sense of diaspora and alienation in the cities during the period from the late 1970s to the 1990s.
[85] The categorisation and general information about the traditions is based on the introduction to *Comprehensive Reading of Taiwanese Music* (Chen 1997, pp.6-9), a wide-ranging reference book for traditional music in Taiwan.
[86] See *Folk Music in Taiwan* in Chapter One.
[87] Liamgua is a traditional musical genre under the category of speaking and singing music of Han music with regard to Minnan/Fujian culture specifically. Literally, 'liam' means read or recite, and 'gua' means songs.

the types of 'sacred music' – *Ya-Yueh,* literally 'elegant music' – developed from ancient Confucianism)[88] and beiguan (which accompanies most of the social occasions)[89]. Religious music includes various types of music in Confucianism, Buddhism and Taoism (like dintao).[90]

'Western new music' is the latest and most institutionally developed musical genre in Taiwan. In the 17th century, western music was first introduced to Taiwan by Dutch and Spanish preachers, imparting religion, knowledge of medical science and music during their occupation of Taiwan. However, it was not firmly rooted until the 1860s when Manchu (Qing Dynasty) signed the Treaty of Tianjin (1858)[91] with Great Britain, France and the United States.[92] During the fifty years of Japanese occupation, the Japanese established National Taiwan Normal University, academic music courses and academically cultivated musical talents in Taiwan. Some of these musicians studied in Japan and returned to Taiwan, becoming the first generation of new (western) music composers, with representatives such as Wen-Yeh Chiang (1910-1983), Ssu-Chih Chen (1911-1992), Chih-Yuan Kuo (1921-2013) and Chuan-Sheng Lu (1916-2008). These composers incorporated traditional music into their compositions in the 'international style' of musical Romanticism and Nationalism.[93] In the post-war period, the second generation of new music composers studying abroad, from Europe to New York, came back to Taiwan and started composing

[88] Nanguan is an ancient Han Chinese Musical genre derived from central China since the time of the Tang Dynasty (618 - 907 A.D.). It is one of the court music types that accompanies conventional customs. For a thorough study of nanguan music see *Nanguan Music* (Lu 2011) and *History of Taiwanese Music* (Lu 2012, pp.380-422). For the adaptation of traditional Han music in current film music, please refer to *Musical Orientalism – Ambiguity and Stereotype* in this thesis with case studies on the adaptation of Chinese harmony; and *The Integration of Pan-Chinese Sounds in Post-TNC* in Chapter Three for Minnan-related genres (Nanguan in particular) in the music for *Cape No. 7* and *The Bold, the Corrupt, and the Beautiful* (2017).

[89] Beiguan is another ancient Han traditional music, mainly used to accompany parades such as festivals, rituals and funeral parades. Compared to nanguan, it sounds louder and more bustling. For more information about beiguan please see *Introduction of Beiguan* (Lee n.d.).

[90] Dintao is a religious parade involving dance and sometimes group drumming.

[91] The treaty opened up trading routes to Russia, America, Britain and France, and established trading posts in the main harbour cities along the east coast of China and the north and south sides of Taiwan.

[92] There were subsequent treaties following the defeat of the Qing Dynasty by Great Britain (Treaty of Nanking, 1842) and Britain and France (Treaty of Tianjin, 1858) in the First Opium War (1839-1842), with the United States signing as shared beneficiary. There were five cities signed to open their trade in the Treaty of Nanking: Canton, Xiamen, Fuzhou, Ningbo and Shanghai. In addition, Hong Kong was also assigned in the treaty to be a colony of the British Empire. Taiwanese harbours were later forced open for trade in the Treaty of Tianjin, with the cities of Tainan (South) and Tamsui (North) becoming the merchandise and cultural exchange centres of Taiwan.

[93] Here, Romanism refers to the classical genre developed during the late 18th century; while, Nationalist Music shares the compositional ideas with the ones integrating folk tunes into their work since the late 19th Europe.

western new music featuring local stories, including Chang-Hui Hsu (1929-2001), Wei-Liang Shih (1926-1977), Yen Lu (1930-2008) and Te-Yi Liu (1929-1991). From the 1960s to the 1970s, following on from the modernism and the nativism movements, was the third generation of composers. Their diversification into different musical genres and practices meant that tonal and atonal music developed alongside each other, and they re-cast local culture by integrating it with contemporary musical elements from popular music or other genres.

In addition to the three musical genres introduced above, folk and pop music also hold an important place on the island of Taiwan. From the earliest 'natural folk'[94] to the 'creative folk'[95] after the 1930s, cultural contexts and social conditions of a particular period are conveyed in the songs. They were widely sung by the public and had considerable social influence. Historical speaking, there are natural folk songs originating from the island or from mainland China, as well as ones from Japan and those composed later with different cultural influences. Early in the Japanese period, popular music in Taiwan shared a strong sense of connection with Japan, inheriting musical features from the Japanese tradition. In the early post-war period, 'hybrid song' – a genre of Taiyu music that integrates Japanese and western musical elements with Taiyu lyrics (the best-known ones are covers of foreign songs with Taiyu lyrics) – were a prevalent genre, while Kuoyu songs inherited the tradition of 1930s Shanghai music and other influences from Hong Kong and western countries, and gradually developed its own character (Mo 2018, *Sections 1-4* in *Chapter One*).[96] The first generation of Taiwanese popular music industry in the 1960s led to the rise of campus song[97] in the 1970s. Following the newly found freedom caused by the lifting

[94] Simply speaking, natural folk songs (or traditional folk songs) mean songs without identifiable creators and origins (see *Folk Music in Taiwan* for more information on both 'natural' and 'creative' folk songs).

[95] The term 'creative folk' indicates that the songwriters and the time of composition are traceable. Representatives are Lin-Chiu Li (1909-1979), Yu-Hsien Teng (1906-1944), Chun-Yu Chen (1905-1963) and Tien-Wang Chou (1911-1988); famous songs are '*Rainy Night Flower', 'Spring Breeze', 'Moonlight Sorrow'*, etc.

[96] Scholars have shown that Hong Kong and Taiwan not only succeeded in surpassing Shanghai's tradition of popular music but later, since the late 1970s, became influential and exported the style back to mainland China (ibid.); however, in clarification, Shanghai music did pass to Hong Kong and Taiwan but not as a continuous influence due to the Cultural Revolution in China (1966-1976). These Hai-Kong Mandarin Songs have prevailed in pan-Chinese countries and even spread to south-east Asia. 'Hai-Kong' is an abbreviation of Shang'hai' and Hong 'Kong'. The term also has a secondary meaning because 'hai' means ocean and 'kong' means harbour in Mandarin, thus the term suggests the interflow between the music industries of the three cross-strait harbours. In Taiwan, imported Hai-Kong Mandarin Songs were popular in the domestic market until the 1960s.

[97] Campus Song is a Taiwanese version of the folk songs popular in the west around the 1960s that started during the 1970s through attention by local songwriters. It was initially prevalent in the

of Martial Law in 1987, in the late 1980s and 1990s, music started to develop a wider variety of elements in terms of genre and topics for songs.

At the same time, rock music and the related culture were also established. The vigorous development of the Taiwanese popular music industry made Taiwan an important hub for mandopop at that time. To date, popular music in both Taiyu and Kuoyu still reflect aspects of the current social situation to a certain degree, and collectively embrace the cultural variety represented by different groups of people in Taiwan. Songwriters and singers have widened their topics from love songs to social events and public issues, such as the song written to encourage the participants of the Sunflower Student Movement,[98] '*Island's Sunrise'* (2016*,* by Fire EX), or to support the LGBTQ+ group from famous singer A-Mei, '*Rainbow'* (2016).

Finally, current literature on music in Taiwan is also necessary to discuss. As shown above, earlier scholars focused on the historical perspective when studying music in Taiwan, with current scholars having shifted the focus to a cultural perspective, including more case studies and interdisciplinary studies that have broadened the scope and scale of the field. In *Exploration of Musicology – New Orientation of Taiwan Music Research,* Yu-Hsiu Lu, for example, presents research into the vocals of Beijing opera, nanguan, Taiwanese pop singers and indigenous music in regard to three particular tribes (Lu 2009). There are also musicological studies that combine traditional musicology with the study of performance, such as *Music: Culture, Politics and Performance* (Huang 2015). Interdisciplinary studies such as Chun-Bin Chen's *Listening to Taiwanese Aboriginal Music in the Post-modern Era: Media Culture, the Poetics/the Politics, and Cultural Meanings* bring together discourses from music and media studies to poetics and politics (Chen H. 2014). Chen focuses on the representation of indigenous music, highlighting the current situation and contemporary compositional trends. He believes that close examination of a particular music genre will make the study more comprehensible to foreign scholars or readers from other fields (ibid., pp.9-10). Ying-Fen Wang agrees, noting:

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domestic market and further spreads to the pan-Chinese market. For more information about this genre and its adaptation in current films see *Taiwanese Versions of Globalised Popular Forms* in Chapter One.

[98] The Sunflower Student Movement was a protest against the pass of Cross-Strait Service Trade Agreement with China. Lasting for approximately a month, students gathered in Legislative Yuan, and later Executive Yuan. Local artists, musicians and people from different backgrounds also performed live music and held different activities to both support and encourage the protesters.

> In the 1970s and 1980s, most of the studies were conducted in the form of a rather introductory overview to a specific genre of music; they focus on the basic knowledge of background and sound recording data, that the analysis of most of the Taiwanese music regarded music as [rather] a static product for data archive.
>
> In the 1990s, the gradually increasing topic-oriented studies aimed at solving problems, and most of the analytical methods were able to escape from the frame of the past, showing a wider range of analytical methods. The purpose of the analysis was clear, they instead considered music as a dynamic process (including the creation/improvisation/performance and the process of the changes of the music), and tried to explore the further dimension toward cultural significance and the aesthetical conception behind the music (Wang 2000, pp.96 cited Chen H. 2013, pp.10).

Literature on Film Music in Taiwan

Generally speaking, film music has gradually generated attention by local spectators and the domestic educational system, with some private seminars teaching film scoring held by music studios, such as Harvest Musician. However, systematic education on film music theory is still marginal in the academia, with literature about film music still mainly written by focusing on the emotional presentation of the score rather than analysing a given subject using theories and terms used in this field. This section will present literature focused on film music in Taiwan and will highlight the lack of academic analysis and a focus on local production.

Tsin-Fung Law from Hong Kong believes that music is abstract, subjective and non-linguistic to the normal listener; hence, when 'writing music' it is necessary to use the agency of text to make the listener understand what music does.[99] As a film music scholar, she specialises in interdisciplinary studies of film music, combining musicological analysis with viewpoints from literary, philosophical, psychological and gender studies perspectives. She started her writing career on cinema and music by conducting interviews and giving personal commentaries on films, with her representative books being *Motion Pictures x Music* (2004) that includes case studies of selected films and directors, and *The Necessity of Silence: Film Composers Talk*

[99] However, I personally contest her argument of the necessity of conveying ideas of music via text, and propose instead that both composers and scholars have their own ways of conveying their thoughts to their audience, whether it is the music itself and what it does or its verbal analysis.

about the Art and Theory of Writing Music (2010), which offers briefs and interviews with overseas composers. Since starting work as an academic at the Hong Kong Academy for Performance Arts, she has become more involved with academic theories, especially the narratological aspects of film music, publishing *Diegetic Music/Sound* and *Non-diegetic Music/Sound* (both in 2014). Law's works are important not only in film music scholarship in Mandarin because of her insight into cultural discussions and her analysis of audio-visual interactions but also because she introduced academic terminology from western film music scholarship into Mandarin literature, even though most of her essays are about films outside of pan-Chinese cinema.[100]

Another important author writing in Mandarin devoted to studying film and music is Tsu-Wei (Tony) Lan. He started his career as a reporter introducing international films for the *United Daily News* newspaper. In the late 1990s, he decided to take the plunge and put his all efforts into his personal blog commenting on film and music. The blog *Blue Film Dream*[101] still publishes his arguments on films from around the world. He also hosts the TV show *Film Music Wizard* (on Chinese Public Television) and radio programmes *Film, the Front Line* (1996-2014 on Philharmonic Radio Taipei) and *Blue Theatre* (from 2015 until now on National Education Radio). He discusses current film-related issues and has also published seven books ranging from film music to film criticism. His first book, *Sound and Visuals: The Interviews with 20 Composers about Compositions of Mandarin Films* (2002), compiles briefs and interviews with pan-Chinese film composers from the time of authorship. The book is valuable because it gives access to the ideas of composers about their work. However, most of his other books are more about filmic contexts, except for *Stories of the Composers from Academy Award* (2003), which introduces famous film composers. Unquestionably, his enthusiasm for introducing movies and his personal insights into film appreciation are valuable because they encourage film audiences to appreciate films from a critical perspective. Overall, although his literature mainly targets general readers who appreciate film (music), his endeavour of promoting

[100] Her work on pan-Chinese films includes the analysis of the music in Kar-Wai Wong's films in her book *Motion Pictures x Music,* and case studies of the music in the 2004 film *2046* (2004) and the 2000 film *Yiyi* (2000) (Law 2014).
[101] The blog *Blue Film Dream,* available from: http://4bluestones.biz/mtblog/ [Accessed 28/03/2020].

native Taiwanese film workers/composers in the domestic mass media remains a valuable source of information.

Other published literature relating to film music by Taiwanese authors is mostly based on personal commentary and falls into the category of general appreciation, with the majority referring to composers outside Taiwan. Chieh-An Wang undertakes such work but focuses more on pan-Chinese films and composers, whilst also including some discussion of animation movies, in *Hit Book about Film Music* (1996). Hui-Fen Sang discusses movies using classical music in *When Movie Falls in Love with Classical Music* (1996). Chieh-Fang Wu offers a review of the music in 50 famous Hollywood movies in *50 Greatest Film Music* (1997). Jung-Pin Chen combines the study of film and jazz in *Movies with Jazz Music* (2008). All the literature presented here allows domestic readers glimpses at representative compositions but they only cover a limited range of topics. On the whole, there is still a lack of academic discussion, musicologically informed argument and systematic analysis of film music, leading to a broad gap that is one of the main purposes of this current study to fill.

However, there is increasing cross-fertilisation between the cinematic and musicological fields, though there is still a lack of focus on film music itself, especially in relation to Taiwanese and pan-Chinese films. What is necessary for film music studies is the conjunct study of narrative, visuals and sound and music. The introduction of Yueh-Yu Yeh's book *Phantom of the Song: Narratology in Songs and Mandarin Films* argues that the lack of music and sound research is certainly not a specific problem in the discussion to Mandarin films[102] but the result of a long-term emphasis on visuals effects in film studies. The relationship between film and pop music has also been discussed in the past, and recently been treated in a more systematic way (Yeh 2000). Yen-Ying Su's PhD thesis explicitly addresses that "although film music research has been on the rise over the last decade, most research has focused on the Hollywood tradition. An increasing number of projects focusing on film-scoring traditions other than Hollywood are nevertheless beginning to reveal the richness of localised traditions and increase our understanding of the purpose of film music elsewhere" (Su 2012, pp.3).

[102] In this case, the term 'Mandarin film' is used rather that kuoyupian because it includes a discussion of Mandarin-speaking films from Hong Kong and China.

Of course, there are more articles and master's theses (in Mandarin) discussing film music but there is still a lack of ones that apply film-music theory or focus on Taiwanese cinema, especially using recent films as examples to explore current trends. The ones mentioning or applying film music theory are normally case studies of individual films, such as *Voice Politics: An Analysis of "Healthy Realism" in "Oyster Girl" and "Beautiful Ducking" from the Perspective of Sound* (Chou 2012)[103]*, A Case Study of Film and Music in Taiwan - for "Papa, Can You Hear Me Sing?" and "Any Empty Wine Bottles for Sale?"* (Chen C. 2012) and *Love and Freedom – Music Analysis of Youth Memory in GF*BF* (Chiu 2014), or case studies of certain categories of films, such as *The Films Practiced by Taiwanese in Japanese Occupation Period – "Spring Breeze" and "The Lovely Enemy" in Popular Space* (Li 2006)*, Study of Taiyupian and the Narrative of Popular Songs* (Kuo 2007). Among them, Yung-Hsuan Hong's master's thesis *The Current Situation of Film Music of Taiwan under the Cultural Industry and the Analysis of the Politics and Economics (1960-2005)* focuses most strongly on the development of the film-music industry of Taiwan, and applies film music theory to a certain degree (Hong 2006). Yi-Hui Peng's master's thesis *Chinese Tones and Its Practice in "Hollywood Movies"* introduces the history of the development of film music but focuses more on first-world film with pan-Chinese themes rather than domestic films (Peng 2011). In addition, there are also interviews with local film composers that may be of interest to readers who want to know more about musical ideas from a composer's perspective. However, I believe that interviews without further in-depth analysis or supporting material concerning the films and music are not particularly helpful and offer limited insight.[104]

Like Yeh's and Su's work on film music, this current study explores post-TNC films from the film-musicological perspective. The subject of this study is music in post-TNC films, with a focus on how they illustrate local lives, no matter whether the story is set in the present or past, which means a wide range of possible contexts of cultural significance for the films and music. Therefore, establishing background knowledge and conducting a literature review focusing on such contexts, whether

[103] For a brief explanation of the term Healthy Realism (Film) please see footnote 14 and page 161-162.

[104] This does not mean that such literature is unimportant; on the contrary, some articles mentioned in this paragraph are cited or referenced in the following chapters for the information they provide when presenting the case studies.

social, historical, political, filmic or musical, is essential if we are to do justice to the discussion of music in the films, as well as helping readers to properly understand the sounds of Taiwan.

Range and Limits

This study analyses the presentation of localisation in the music of post-TNC films in light of the search for local identity and the meanings music has in that process. The subject will be approached in regard to two different aspects of musical localisation: the use of genuine Taiwanese musical elements (and the question what makes something genuinely Taiwanese, and the range of options that concept can encompass) and the process of localising global musical influences and material. The study will show how such local and localised global material is used to present narrative propositions generated in the representations of places and the sense of shumin space[105] created by many of these films. Local identity (or identities) in Taiwan is the product of a multi-layered, hybrid culture, with it being necessary to understand the nature of that culture to better understand its place in the context of globalisation, which adds further layers to local culture.

The term 'Post-Taiwan New Cinema' (abbreviated as post-TNC in this thesis) is generally recognised to have been coined by Wen-Che Kuo, who used it to discuss the phenomenon of the revival of Taiwanese film at a 2008 conference held by the Academia Sinica *Aesthetics and Shumin: The Phenomenon of Post-TNC* (Chen 2013, pp.24). Critics generally cite *Cape No. 7* as the film that led to this new wave, whilst others argue that post-TNC can be regarded as a continuation of TNC. Meng-Chiu Chen indicates two similarities between TNC and post-TNC films:

i) They both are products of conditions of fierce social change and economic reformation. That is, facing transformation from an agricultural-based to a modern commercial society, along with political suppression brought by Martial Law for TNC; and suffering brought about by domestic turmoil from political conflict, government corruption, political isolation, internal economic friction and the widening gap between rich and poor during the post-TNC period.[106]

[105] For a brief explanation of the term see footnote 56 and the detailed discussion in *Shumin Space in Post-TNC* in Chapter One.
[106] A brief summary of the recent political history of Taiwan: Shio-Bian Chen led the DPP which

ii) Both articulate stories based on people from the lower rungs of society. That is, with a focus on the stories and ideas of local people[107] from different ethnic groups that had been overlooked in film from the preceding era. Despite this correlation in the typical subjects of the two waves of films, post-TNC films are more attuned to audience preferences and have a stronger box-office orientation (Chen 2013, pp.26-28).

The very term post-TNC stresses a relationship with TNC (though it leaves open whether the 'post-' implies succession or opposition), and perhaps because of that dependency on the earlier wave of films and the term to sum them up, the 'legitimacy' of the term post-TNC has not yet been widely accepted by academia and among critics. It does not signify an epochal historical significance, as TNC did, and is often used as a term to mean any film after the TNC wave, without indicating a particular set of intentions, ideas, stories and stylistic choices. The conference of the Academia Sinica gave the term 'post-TNC' an opportunity to gain recognition but its success as a term for a particular period and/or a particular kind of film in Taiwan is not yet settled.

Given these problems of an inexplicit definition, studying such a new subject (post-2008) inevitably poses difficulty outlining the range of films it covers – how to define a film as a post-TNC film? Some post-TNC films continue to pursue a postmodern approach when addressing local lives (such as the portrayal of the identity of different groups of people in *Cape No. 7* (2008) and many others)[108], which is related to aspects of TNC. The topics of diaspora and isolation, of moving to

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ousted the KMT in the 2000 presidential election and held power until 2008, when KMT leader Ying-Jeou Ma won back power until 2016. Chen's DPP government proposed the reconstruction of Taiwanese history from its national identity and proposed to return to the United Nations, which was immediately rejected due to the UN's 'one China' policy (Chiang L 2013, pp.232-233). The DPP is generally recognised as a pro-independence party, while the KMT is considered to be more conservatively inclined. The DPP government resulted in tenser relationships between China and Taiwan than the KMT government's rule. Ma's KMT was criticised by the DPP as 'yielding to China' about the 'inexperienced and ill-prepared' policy of fully opening up the Three Links (postal, transportation (mainly concerning airlines) and trade) to the PRC. The opposition protested against the policy, which resulted in the Sunflower Student Movement (2014), who's protesters believed that it would lead to financial outflows and rising unemployment. Most recently, the first female president, Ing-Wen Tsai from the DPP, won the election and has led Taiwan since 2016.

[107] The word shumin and the concept of shumin space/culture are explained in more detail in regard to its presentation in *Shumin Space in Post-TNC*.

[108] Very broadly, artistic modernism proposes the idea of cultural unity and a hierarchy of values, while postmodernism focuses on the destruction of hierarchies and boundaries, and frequently involves contradiction, fragmentation and instability.

urban environments and the issue of returning home (as in *Cape No.7* and *Dintao* (2012)) can also be found in both TNC and post-TNC films. Chronological succession or aesthetic difference, and even opposition, mean that the relationship between the two periods of Taiwanese film history is far from clear, making it difficult to define the nature of post-TNC films in clear and concise way.

Nevertheless, one of the most conspicuous differences between post-TNC and TNC films is their connection with popular culture: post-TNC films are typically connected to contemporary popular issues collectively creating the sense of shumin space. Comparatively, although both TNC and post-TNC are concerned with local issues, post-TNC tends to make use of elements of popular culture that are currently discussed or play a role in people's daily lives, such as T-pop songs (this is discussed in the section *Taiwanese Versions of the Globalised Popular Forms*). There are also examples of modernising local traditional elements to make them more 'popular' to match current aesthetics (such as the representation of historical events using a modern style as in *Twa-Tiu-Tiann* (2014), or the adaptation of the pre-existing folk song using a modern arrangement as in theme song for *Forever Love* (2014)) (discussed in the section *The Adaptation of Current Popular Music and Its Role in Creating Musical Continuity* in Chapter One).

In *New Taiwanese Cinema in Focus – Moving within and beyond the Frame,* Flannery Wilson points out that post-TNC has been commercialised on purpose, referencing director Doze and producer Lieh Lee's public announcement of making "understandable" commercial films (Wilson 2014, pp.150-164). Inviting popular figures from current TV shows in post-TNC films is another aspect of this attempt to connect the films to the cultural experience and viewing habits of the target audience. The strong connection of the films with popular culture and popular music may be criticised as giving up on the artistic ambitions of TNC but it has succeeded at the box office and narrowed the gap between filmmakers and spectators. In general, the presentation of local issues and the connections to popular culture set the tone of post-TNC, with the music reflecting this characteristic by accompanying the films with T-pop songs, scores based on the musical language of current pop songs or modern variations of historical pop songs to arrive at a quite specific and different portrayal of Taiwan.

Given its topic of musical localisation, this study cannot include and discuss the full range of film genres recently and currently produced by the Taiwanese film

industry, and therefore focuses on films that are involved with pop culture (and are part of pop culture themselves), which means that the films discussed are relatively mainstream (with regard to domestic film consumption) and that independent films, documentaries and experimental films are not included (and are only mentioned as supporting material to the main topics under discussion). For example, music from the (very successful and popular) documentary *Beyond Beauty – Taiwan from Above* (2013) is used as an example of allusive localisation in presenting the sound of indigenous music, thus providing a broader idea of localisation.[109]

One particular genre that is part of the popular trend but excluded from this study is musical film. Musical films are mentioned but are not part of the core discussion. Although there is pre-existing music and T-pop songwriting used in musical films, such as *Rooftop* (2013) and *52 Hz, I Love You* (2017), musical films "have their own distinct strategies for music that demand separate exploration" (Godsall 2019, pp.2). Accordingly, the involvement of this genre would have obscured the main objectives of this research (but it would make a good topic for a separate article).

Post-TNC films that include spoken language in dialect are included and not understood as a separate category (such as taiyupian or films featuring indigenous people). In this study, the films analysed and discussed are not limited by language or genre (with, see above, the exception of musical films); the aim is to encompass as much localisation-related films in order to present the subject as comprehensively as possible. (It may be interesting for further research to look into the relationships between old taiyupian and those post-TNC films involved with Taiyu culture.)

I suggest that presenting an overview of a new subject like music in post-TNC films may not only introduce an interesting and often overlooked aspect of a new wave of films but also help to better define the nature, features and aesthetics of these films, and hopefully contributing to making music being understood as a phenomenon in its own right. It may be easier to focus only on, for instance, taiyupian or indigenous movies; however, the general question of 'what is current Taiwanese sound' (as it is used and represented in cinema) is at the heart of this study, and requires a broader range. To ask and propose what local identity may mean for

[109] The success of *Beyond Beauty* at the box office is regarded as legendary for a documentary; its final domestic box office takings was NTD$220 million, the 9th top-selling film in 2013.

Taiwan today is particularly important for Taiwanese film and music because of their historically hybrid features and their inclination of integrating different historical and cultural elements. The results of these processes of selection and what they have to say about contemporary Taiwan is the topic of this study.

Chapter I: Popular Music and the Presentation of Localisation

With policy changes concerning the gradually increasing subsidies from the Guidance Fund through GIO (Government Information Office)[110] allocation and a certain degree of economic protection, such as the '50 per cent rule', a restriction placed on mainland Chinese films,[111] the Taiwanese film industry finally saw conspicuous domestic success since *Cape No.7* (2008).[112] The director of *Cape No. 7*, Te-Sheng Wei, received half of the financing from the CMPC[113], NTD$90 million from a capital fund and a NTD$160 million subsidy from the GIO, with *Cape No. 7* becoming the top-grossing domestic film in Taiwanese film history (NTD$530 million). It was also awarded Outstanding Taiwanese Film of the Year, Outstanding Taiwanese Filmmaker of the Year, Best Original Song, Best Original Film Score, Best Supporting Actor and Best Audience Choice at the 45th Golden Horse Awards. The success encouraged other directors to produce a variety of quality films in recent years. Nowadays, directors manage to face historical events and historical wounds, reflect modern lives in Taiwan and show the nature of its history and local lives by using elements from popular culture that make the films more approachable to domestic filmgoers. Critics have appreciated this, with Felicia Chang and Andy Willis quoting Song-Hwee Lim, stating that *Cape No. 7* can be regarded as a domestic miracle, and that it shows a new facet of Taiwanese cinema after the TNC era, from the TNC's "auteur-centred, film-festival participating, domestic-audience-alienating" kind of film to a "more popular mode that aims to appeal to a wider audience" (Lim 2013, pp.157-158 cited Chang and Willis 2017, pp.85; also in Chen 2013, pp.27).[114]

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[110] The Government Information Office is an agency in charge of announcing government policies and regulating the media. The Guidance Fund was later held (since 2008) by the Bureau of Audiovisual and Music Industry Development under the Ministry of Culture. In addition, *Cape No. 7* was funded in 2006.

[111] Zhang provides a different viewpoint from the mainland Chinese perspective, stating that the policy ended the potentially thriving co-production with mainland China in the 1990s, with some of the films becoming victims due to the arbitrary restriction (Zhang 2004, pp.280).

[112] *Cape No. 7* initiated the post-TNC era and has been acclaimed as "Taiwan cinema's revival and renaissance" (Lim 2013, pp.157).

[113] The CMPC, the originally government-owned enterprise controlling the film industry, turned from a state-run to a privately-owned company in 2005, following legislation on the withdrawal of political parties and the government from the media.

[114] Lim further provides statistics about the popularity in the domestic market, mentioning that "the market share of 12.09% for domestically produces films 2008 is six times more than the average (1.83%) over the past twelve years" (Lim 2013, pp.7).

The use of popular music is part of the commercial orientation of post-TNC films. Popular music is either used as pre-existing material or more allusively when the stylistic signature of T-pop songwriting informs the score of a film. Either way the music supports the localisation of the narrative world in the atmosphere of popular Taiwanese culture and helps to make the films more marketable to a domestic audience.

This chapter starts by introducing the hybridity of early Taiwanese pop music, from folk songs to popular music before the 1960s. Due to the complexity of the multicultural nature of folk and popular music in the early post-war period, the discussion will start with discourse on hybrid culture, before historical background knowledge to both folk and popular music is presented. The aim is to show both the essentially hybrid nature of the music and the uses made of this music for localisation and the presentation of nostalgia in post-TNC films.

In *Taiwanese Versions of the Globalised Popular Forms* section, current popular music and its adaptation in post-TNC will be discussed in light of the process of localising popular global trends by adopting identifiable features of T-pop songwriting with its typical rhythmic and frequently used harmonic patterns. Finally, the use of popular music to create musical continuity in a film using a leitmotif technique will be introduced with the case study of *Faithball* (2013).

This chapter focuses on the features of and background knowledge about Taiwanese pop (as well as its leitmotivic use), with most of the discussion relating to pre-existing music found in the following chapter. In short, popular music and its intimate relationship with the Taiwanese film industry is covered in this chapter. The next chapter expands to its function with more focus on pre-existing music and its analysis.

Hybridity in Folk Music and Early Popular Music

Cultural products and practices, such as film and western music, were brought to Taiwan mainly during the colonial period, the Second World War and the politically and socially unstable post-war period by the Japanese colonisers and KMT nationalists for their own political purposes. Prior to this period, forms of artistic

production had either been brought by islanders from mainland China[115] or originated on the island itself (known as indigenous culture). Those local forms of art were banned or degraded (as gezaisi)[116] by the different authorities during this period, and what dominated the domestic market in terms of cultural consumption were either foreign productions such as imported films and music from Japan or the west, or domestic productions foregrounding a certain degree of optimism[117] and patriotism promoted by the governing powers.

Scholars argue that cultural production during this period was 'hybrid' in light of its transnational characteristics, involving elements from Japan, mainland China and the west; some of them also term this phenomenon 'pseudo-globalisation'. The terminology 'pseudo' or 'fake globalisation' was first used in Taiwanese academia by the feminist and cultural scholar Hsiao-Hung Chang to discuss how Taiwanese society and local production reacted to globalisation. The range of her book is comprehensive, covering film, fashion, history, society and media, with examples ranging from the logo of Louis Vuitton to globalised pop culture or Hollywood-influenced films such as *Crouching Tiger, Hidden Dragon* (2000) (Chang 2007).

In an essay discussing Taiwanese folk song as an outcome of pseudo-globalisation and hybridisation, Chi-Sheng Shih echoes Tomlinson's theory on cultural globalisation with regard to the survival of Taiwanese folk song with its multicultural influences. Shih suggests that the reason why Taiwanese folk song survived at a time when its cultural environment was globalised to a very limited degree and the pop music industry was still under political control in the early post-war period was due to its cultural exchange with foreign countries. He further points out that the integration with foreign musical elements in Taiyu songs protected them

[115] In music, most of the traditional Han Chinese music genres like liamgua (see footnote 87), beiguan (footnote 89) and nanguan (footnote 88), theatre arts like gezaisi (footnote 17), or religious customs such as dintao (footnote 90), were brought by the islanders before the KMT take-over.
[116] Gezaisi is folk art that originated in Taiwan, integrating drama, theatre singing, traditional costume and acrobatic combat, which is similar to Beijing opera (see footnote 14 for a fuller explanation). During Japanese colonialism, gezaisi was regarded as a vulgar form of performance, and although it was prevalent among the domestic population (and later integrated into films and an element that contributed to the success of taiyupian (Zhang 2004, pp.121-122 and pp.128)), it was banned and overlooked when people preferred to pursue the Japanese and the western 'modern and superior image'.
[117] See the discussion of Healthy Realism Film in footnote 14.

from extinction (Shih C. 2011, pp.105). Shih argues that this is how Taiyu ballad songs[118] maintained their position in competition with mandopop.

Ya-Chien Huang further maintains that although the "imagined community" (a concept originally developed by Benedict Anderson (Anderson 1983)) and the "pseudo-identity" it provides may protect the "virtual identity" of the Taiwanese spectators from exposing their own feelings and the sense of embarrassment in expressing their genuine life experiences (Huang Y. 2009, pp.151). This tension finally "allows the audience (and the researcher) to explore the negotiation of identity, with lines drawn between past and present, global and local acceptance and refusal, fantasy and reality" (ibid., pp.149). This is related to the idea that post-TNC films can work on the depiction and construction of local identity by including the exploration of globalisation in local products (albeit with a focus on the process of localising global influences). In the same way, the exploration of hybridity in folk and early pop songs in Taiwan is part of the discussion concerning the processes and layers of localisation.

However, this current study sticks to the term 'hybridity' in reference to this phenomenon because 'pseudo-globalisation' risks focusing too much on the global influences and therefore on the culture of other countries that influenced Taiwan, rather than on Taiwanese culture, which is the focus of this research. It is important to delineate that the term hybridity, as employed herein, implies no devaluation but does indicate a range of influences that have enriched Taiwanese culture, and that it needed time to grow into that culture to become an integral part of it. The following sections present a classification of folk music and the conjoined background history of folk and early popular music to serve as a platform through which the use of such music and its implications in post-TNC films are comprehensible.

Folk Music in Taiwan

Folk song in Taiwan pertains to fields of popular music and pan-Chinese traditional music as part of the categorisation of four main types of music in Taiwan as introduced in *Studies of Taiwan* section in the literature review of this thesis. Its

[118] Ballad song is a term used in popular music to refer to a slow form of love song, usually with regard to sentimental pop or pop-rock songs. Ballad songs in T-pop gradually developed the stylistic signature of certain chord progressions with a stepwise bassline; for examples and discussion, see the section *Taiwanese Versions of Globalised Popular Forms* in this chapter.

relation to popular music is historically and musically close. Historically, 'creative folk song' refers to songs with an identifiable composer and lyricist, and even with prior recordings; those songs, such as '*Spring Breeze'* (1933) and '*Rainy Night Flower'* (1934) were prevalent in the 1930s, a time when Taiwanese popular music began to develop as well. Musically, both genres are based on musical forms and elements inherited from Japan, particularly in instrumentation and rhythmic pattern (see the next section). However, folk song is recognised as its own genre on account of its focus on local issues rather than romance, dancing or other topics trendy at the time. The purpose of the collection and publication of records, and most recently, the organisation of concert performances of newly arranged folk songs, is to preserve these largely uncommodified songs as witnesses of the history of a culture, a place or a country.

Collecting folk songs, demonstrated by Ying-Shao Chu and Yu-Yuan Huang, was not unfamiliar to Taiwanese intellectuals. The music collection started by Fu-Hsing Chang (1888-1954) influenced songwriters to compose pop songs with traditional Han instruments in the 1930s (Chu and Huang 2019, pp.70-71), with folk songs composed earlier often having been derived from places in Fujian province in mainland China and passed by Hokkien people to Taiwan (discussed as 'natural folk songs' in the following paragraph). Later, in 1943, Japanese ethnographic musicologist and educator Kurosawa Takatomo led a team of investigators to collect songs from Taiwanese indigenous tribes (ibid., pp.52). Shih Hsu (1919-1980), as one of many collectors, devoted himself to the work of travelling around the countryside to collect folk songs, and even wrote taiyupop songs (including a famous one titled '*Ān píng zhuī xiǎng qǔ'* (in Taiyu 1951)) and published records of early pop songs.

In order to identify folk songs written during different periods of time, Shang-Jen Chien and Erh Lin inherited a classificatory system for folk song from the education system in the Japanese colonial period – 'natural folk song' (or 'yueh folk song') refers to songs with anonymous composers, while 'creative folk song' means published songs with clearly established songwriters and even scores (Chien and Lin 1979). Li-Chuan Kuo adopted their method of denomination and divided creative folk song into "pre-war creative folk song" and "post-war creative folk song" (Kuo 2000). Yung-Ming Chuang suggests that folk song in Taiwan produced by Japanese record companies during the colonial period and clearly listing the names of the composers, should be distinguished as "Taiyu songs" (Chuang 1997, pp.16). However, this

current study clings to the distinction between natural folk song and creative folk song because, broadly speaking, natural folk songs often contain elements derived from Hokkien tradition, such as nanguan and beiguan or gezaisi tunes[119]; while creative folk songs often include elements inherited from the Japanese.

Nevertheless, study of folk music in Taiwan, or broadly of folk music in mainland China before the separation of the two parties, was not valued by the educated elite, especially when compared to the study of court music such as nanguan or beiguan that was used in rituals. It was not re-evaluated and only started being collected in the 20th century, later than many western countries. In Europe, folk song developed on one hand into the 'art song' ('Lied' in German) in the late 18th century and the subject of systematic compilation and archiving during the 19th century.[120] According to *Ethnomusicology Compilation,* it is hard to define the initial use of the term 'folk', with it not being until the German literary scholar Johann Gottfried Herder introduced the term "Volkslied" that the term started to be commonly used in 18th century Europe (Hsieh 1994, pp.3-9).[121] Around 1900, British folk-song collectors and scholars defined folk songs as songs whose origins were anonymous and passed on through a private sing-and-learn process, a definition that disregarded rather a lot of songs people actually sang.[122] Hsieh defines folk songs more broadly, combining ancient and modern, eastern and western concepts, identifying a list of six features (below is my version of his list):

i.) Folk song should be based on two conditions – it should be sung and popular among the majority of people in a given culture, and should passed from mouth to mouth, rather than by printed scores (Chu 2005, pp.6).

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[119] For a more general introduction to dialect folk music in Taiwan see *Comprehensive Reading of Taiwanese Music* (Chen 1997, pp.22-31) and *Traditional Music in Taiwan* (Huang L. 2001, pp.36-65); for details on archival work, see *History of Taiwanese Music* (Lu 2012, pp.152-162 and pp.463-471)

[120] However, from ca. 1800 onwards, art songs in western countries became increasingly complex and less folk-like, with most people making a clear distinction between folk and art songs.

[121] The author of *Ethnomusicology Compilation,* Chun-Feng Hsieh, argued that the term was first translated from English to Mandarin as 'min ko' in the early years of the Minguo calendar[121], and then transferred into 'min yao' from the Japanese in the 25th year in the Minguo calendar (equal to 1936 A.D.). He also established that the controversy and discrepancy in the definition of folk song is reasonable because of the different viewpoints and perspectives that have been applied to it at different times (Hsieh 1994).

[122] See *The Imagined Village: Culture, Ideology and the English Folk Revival* (Boyes (second edition), 2010 (originally in 1993)) and *Fakesong: The Manufacture of British 'Folksong' 1700 to the Present Day* (Harker 1985).

ii.) Folk song is based on local stories, which happen in one's local rural area, family, street or public places, and the lyrics should include metaphor, far-reaching meaning, with rhymes, and are widely accepted by different classes in society (Chu 1984, pp.1).

iii.) The composer must be anonymous and there should be no scores of songs from the past. It is passed on by local people in the place where it has been sung for a long time, and the form of the song should be simple (Lu 1979, pp.234-235).

iv.) Normally, the lyrics are about daily life or romantic stories, though ironic and sarcastic connotations are possible; but in any case, they should have a strong local colour (and sometimes explicit nationalism).

v.) It is a "natural product" that collects elements from local activities such as rituals or entertainment that have associations for the people who sing it (Onoe 1985, pp.2486-87).

vi.) It has been collectively sung and passed down over time, with the song regarded as witnessing history and potentially carrying historical forms of music as well (Hsieh 1994, pp.5-7).

To a certain degree, Taiwanese and western academia share similar concepts when identifying folk song for its historical value, with one difference being that creative folk songs are recorded and published as records (even if the purpose is preservation rather than commodification). From a musicological perspective, the historical value of creative folk songs and also popular music during this period also lies in the embodiment of hybridisation, especially concerning the cultural inheritance from mainland China and Japan, as well as the influences from the west. The next section discusses hybridity in early popular music that was shared with creative folk songs and which is important as background knowledge for this study because such songs are often used in the context of localisation in post-TNC films.

Hybridity in Early Popular Music

This section initially discusses hybridity in the culture of 1960s Taiwan in accordance with the country's Japanese colonial inheritance and the westernisation brought by the US military stationed in Taiwan in the 1960s, and the long-term

dominance of American imports of film and music. Indirect westernisation was also brought by the Japanese through their music education or westernised Japanese music as part of the Meiji Restoration (1868-1912), a series of reforms promoting westernisation, mainly in education, and also in music (an example can be found in the song '*Wide Rose'* in *Cape No. 7,* discussed in *The Adaptation of Historical Songs Before and Including the 1960s* section in Chapter Two). On the other hand, influence from mainland China was followed by that from Fujian province through the early immigration, as well as though the inconsistent cross-regional collaboration of the film and the music industries before and after the Cultural Revolution (1966-1976).

The first generation of Taiwanese composers and filmmakers were mainly Taiyu-speaking people, also known as islanders, who immigrated to Taiwan before the KMT retreat to the island in 1949. They started engaging with industry during the colonial period and incorporated the dominant traditions (both Chinese and Japanese) into their own practice. However, generally speaking, Taiyu music and the early development of the film industry was founded upon quite a precarious bedrock of social instability, political interventions and foreign influences,[123] an overall incoherent inheritance. Both of the industries had been utilised as a political tool since the Japanese colonial period (Chang 2014). After the KMT take-over, the government encouraged patriotic songs, whilst banning a large number of other songs, both original and cover versions, whether locally or imported. For the purpose of rallying the people against the CPC (the Communist Party of China) in turbulent times, most locally made songs were patriotic songs that functioned alongside restrictions in freedom of speech during the martial-law period; the composers of banned songs were imprisoned for inciting anti-government consciousness, agitating for left-wing ideology or corrupting the morale of soldiers.

However, despite – and perhaps to some extent because of – these unstable and challenging circumstances, the budding cultural self-identification of Taiwan merged features from its many parents into a hybrid baby. In the popular music industry, limitations to production were determined to a large part by political restrictions. Under the circumstances of the very incomplete development of the music industry and the oppressive environment for the arts, the Taiwanese people,

[123] That is, the teaching of choral singing and the Latin alphabet imparted by Dutch preachers and Spain missionaries in the 17th century (Lin and Tseng 1976, pp.23), Han Chinese culture from the mainland, Japanese institutional education and later westernisation (Chang 2014, pp.12-13).

who were still experiencing the consequences of decolonisation from Japan, had barely acquired knowledge of music from around the world and then had to produce music that did not militate against the rules of the regime. This resulted in a great quantity of imported songs and 'hybrid songs'. Most of the imported songs and covered songs originated from Japan and mainland China but there are also covers of songs from other countries, such as the USA (Shih C. 2011, pp.102-108). Hybrid songs incorporated those foreign features with the Taiyu language, simultaneously avoiding political restrictions and satisfying the public taste in music. Many of the songs were hybrid, absorbing elements from the local traditional opera, Japanese and mainland Chinese music, as well as western classical music, rock and roll, and jazz.[124] Chi-Sheng Shih further maintains that the diversification of post-war folk songs was influenced by westernised Anglo-American genres, Japanese enka, Chinese-coloured Shanghai popular music and folk songs originally written in Taiwan (Shih C. 2011, pp.99).[125]

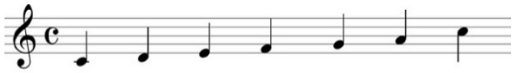
Concerning the study of Taiyu music in the early post-war period, scholars have focused on the development of post-war folk songs from a socio-cultural perspective, probing the postcolonial links with Japan, the cultural politics of Martial Law and its consequences, and the process of westernisation (Chang and Ho 2000; Wu 2009; Wei 2010; Shih C. 2011; and Chu 2011).[126] Generally speaking, discussions about hybrid songs were either in favour of the nostalgic references to Japanese music or criticised the over-adaptation of that aspect, regarding its prevalence as a postcolonial paradox (Chiu 2013, pp.11-15).[127] Chiu collected opinions discussing the originality of hybrid songs, with her own analysis of Yi-Feng Hung's music discovering a transition of criticism in the literature from negative depreciation to neutral acknowledgment. The negative comments tend to assert that

[124] It is also confirmed by Chi-Sheng Shih (ibid.).
[125] However, the hybridisation of taiyupop and folk music involves kinds of music that function quite differently: pop music tends to passively follow the contemporary musical tastes and tendencies of the public, while folk song was composed by people who had personally been through social changes (Wu 2009, pp.2).
[126] Another group of scholars collected information and followed the development of vinyl records (Yeh 2001; Huang 2007; Wang 2008; Chuang 2011; and Yang 2015), and tried to write the history of this medium by means of field studies interviewing record collectors, in order to establish the history of early popular music and the listening habits at that time.
[127] For more on this issue see *The Opposites of Taiyu music – the Reflections of Banned Mandarin Songs and Japanese Marching Music* (Chou 1961) and *Examine the Multi-layered Colonial Image of Taiwan from Three Kinds of Enka – Reassembling "similarity" in light of "diversification" and recreating the selves* (Chen 2008, pp.94).

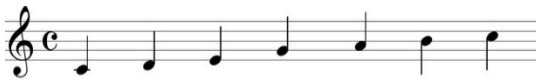
the continuous existence of hybrid songs were due to the political repercussions of public hatred of the KMT government and hence focused more on post-regime Japan and its music. Furthermore, the profit-aiming record companies targeted this resonance, often over-producing them at the expense of reductions in other productions in the process. Following her analysis of Hung's portfolio and investigation into contemporary musical tendencies, Chiu, however, suggests that the hybrid songs found in Hung's portfolio could simply be a reflection of the public taste in music (Chiu 2013, pp.11-35).

The rest of this section uses Yi-Feng Hung's works as examples to present musical evidence of hybridity, albeit with reference to Wan-Ting Chiu's book. As categorised by Chiu, Hung's songs range from original songs, covered songs from Japan, to covered songs from dialect folk songs. She compares his music with Japanese songs from 1925 to 1969, the time of the Showa dynasty (1926-1989), arguing that although there are discrepancies between the two, they both: i.) use a great deal of pentatonic scales with similar shapes of the main melody; ii.) apply the pentatonic scale frequently with either the additional fourth or seventh notes (see the scale below); and iii.) optionally employ major or minor scales (Chiu 2013, pp.62-69).[128]

Score 1-1: Japanese-sounding Pentatonic Scale I



Score 1-2: Japanese-sounding Pentatonic Scale II



However, there are still discrepancies between Taiyu songs and Japanese traditional music regarding the scales used. Okada Maki and Gerald Groemer provide the six most frequently used scales in enka (Groemer and Maki 1991, pp.284-286), none of which are shared by Taiyu songs, as described by Chiu. It may be a

[128] Regarding the first two points, the shared feature of the frequent use of pentatonic scales will be issued as a component of 'pan-East Asian sound' in *Musical Orientalism – Ambiguity and Stereotype* in Chapter Three. In addition, the Japanese-sounding pentatonic scales may share a similar sound to the Greek hexatonic scale (= a scale with six different notes within the octave, from Greek 'hexa' = six) because there is at least one semitone in the scale. However, Japanese scales share more with the origin of Han traditional music, thus sounds more like a kind of variation from the typical oriental sound (see the same section in Chapter Three for further explanation).

coincidence but it may also be possible that Taiyu songs have gradually developed into their own tradition using specific musical features. [129]

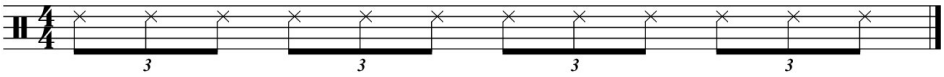
Apart from the inclination to Japanese-sounding composition, Hung's music also embodies the tendency of hybridisation with its transnational elements. The best example of this is a song called '*Shan Ding Hei Gou Xiong'* (1957), which was generally regarded as a covered song from Japan (composed by Tabaharu Nakano 1933) but later turned out to be originally the British singer Leslie Sarony's '*The Alpine Milkman'* (1930). This example shows how diverse but ambiguous the idea of national origins and borders can be with regard to Taiyu songs. The original version includes a great deal of syncopations and is a kind of big-band marching music. The second, Japanese version, keeps most of the eighth-note accompaniment, even in the interlude, whilst additionally including traditional Japanese percussion with a lot of tremolo, creating a particularly Japanese impression.[130] However, Hung's version is closer to the original version on account of its instrumentation, which mainly consists of woodwinds from the tradition of western marching music. However, Hung's version uses almost the same intro and musical form as the Japanese version. The example of the song does not show whether Hung's music (or Taiyu music in general) is rather inclined towards Japanese or western music but it does clearly show the hybrid features of early Taiyu songs and their capacity for integrating elements of different traditions.[131]

Another musical aspect of hybridity is the use of a great number of triplets, a feature adopted from Japanese music and later developing into one of local significance in Taiwanese music.[132] The example below shows the particular musical form that can be found in many of the musical cues: a pattern of even triplet subdivisions of each quaver note of each beat in a 4/4 time signature (briefly called 'camous songplets rhythm' in the following). Both the theme song in *Early Train*

[129] The six scales used in enka are: i.) major scale; ii.) heptatonic minor scale including the major seventh; iii.) heptatonic natural minor scale with minor seventh; iv.) major pentatonic scale without fourth and seventh notes; v.) minor pentatonic scale with no fourth and seventh notes; and vi.) minor pentatonic scale without the second and sixth notes.
[130] There is no evidence showing the exact percussion used in the song but the sounds of tremolo in this kind of percussion is typical in enka and other Japanese traditional music.
[131] This song is adopted in the film *Constantly Old Love* (1962), starring Hung himself; the film also uses a couple of his other songs and is named after one of them.
[132] Triplet is a musical term that refers to a group of three notes played within the length of two (i.e. three quaver triplets take up the time of two straight quaver notes, or one crotchet).

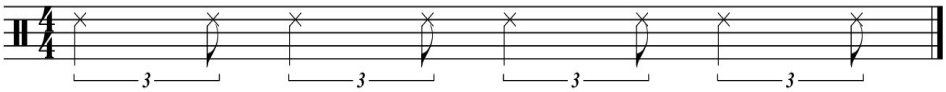
from Taipei (1964) (‘*Unforgettable Memories*’)[133] and ‘*Constantly Old Love’* (the theme song in the eponymous film (1962))[134] are based on this rhythm, and they both accompany desperately sad stories. Even in the comedic film *Chang Ti Searches A-Chu* (1969), this rhythm accompanies the scene when Chang Ti heads to Taipei in search of A-Chu to win her heart back – one of the few sad scenes in this film. This tendency of using triplets as accompaniment not only occurs in taiyupian but also in a significant number of taiyupop that also have this even-triplets rhythm – it is one of the signatures of Taiyu music since their early golden era.

Score 1-3: Even-triplets Rhythm



The purpose of showing the tendency of adopting triplets as the introduction to taiyupop is to reveal the connection between Taiyu music and dance music from the west. Firstly, it has to be noted that such triplet rhythms were also used in contemporary Japanese enka; however, it can be maintained that their use in taiyupop is more of a western influence because there is no evidence of such triplets in either (Fujian-) Chinese or pan-East Asian music, with evidence showing that the adaptation of this particular accompaniment of enka, of nagashi and successively of Taiyu songs were all affected by rhythmic patterns from western music, such as slow blues or swing jazz (since the westernisation programme of the Meiji Restoration mentioned in the second section of this chapter).

Score 1-4: Shuffle Rhythm



In a shuffle rhythm, the second subdivision of the triplet in each beat is left out (the rhythmic configuration can also be understood as two quaver notes with a laid-back unevenness of length); it is the rhythmic foundation of blues from the west. However, enka and Taiyu songs tend to keep each triplet in the even-triplets rhythm. Nevertheless, most taiyupop composed in the even-triplets pattern have instrumentation similar to that of a jazz big band, that is a brass section (sometimes

[133] Link to the current version of the song ‘*Unforgettable Memories’,* available from: *https://www.youtube.com/watch?v=Pyud2azemGk* [Accessed 15/02/2020].
[134] Link to Hung’s original version of the song, available from: https://www.youtube.com/watch?v=qJzLvDFeB2Y [Accessed 03/04/2020].

with clarinet) and rhythm section (guitar, bass guitar, piano, percussion and drum kit). The best example can be found in Hung's song '*Constantly Old Love'*, with the Japanese-coloured even-triplets rhythm accompanying almost the whole song (except for the bridges),[135] with it not being limited to the rhythm section but also occurring in the brass and violin sections. The westernised brass section and the instrumentation based on a western band is another hybrid feature.[136]

Today, taiyupop also adopts the triplet pattern (either the even one or as a shuffle) but interchangeably integrated with the most current stylistic features of T-pop. Famous songs are for example '*Goodbye, Beloved One'* (1995), '*Wandering to Tamsui'* (1997) and Jody Chiang's *'Words after Drinking'* (1992). Taiyu songs made by rock bands also share this tendency, with examples found in the representative taiyupop star Wu Bai's songs '*Wonderer's Love Song*' (1994) and '*Dream to Awakening*' (1989), and in recent ones such as '*Southbound Night Bus'* (2017) by Fire EX.

Post-TNC follows the tendency and replaces the rhythmic style with the signature of current T-pop patterns (explained in a following section *Taiwanese Versions of Globalised Popular Forms*). However, the appropriation of taiyupop in post-TNC tends to function as manifest localisation: familiar tunes from the old songs are used but without the signature of taiyupop in the new arrangements. As in *Forever Love* (2014), the tune of Yi-Feng Hung's '*My Yearning Ones'* (1967) is borrowed but has a new T-pop style accompaniment. The rearrangement has no triplets but an even-eighth rhythmic pattern, which is typical in rock but not in the taiyupop tradition (1:48:31).[137] The appropriation of the historical song replaces the sense of hybridity that is a crucial aspect of the original song with a sense of nostalgia for the 1960s Taiwan the story is set in, with the contemporary arrangement bringing it closer to the musical experience of a modern audience. This is one of the approaches that creates a familiar cinematic space for the average filmgoer, as shumin films do (for the appropriation of the song in *Forever Love* and the use of it as leitmotif, see *The*

[135] Please refer to the link shared in the preceding footnote (the bridges referred to here are at 0:42-0:52, 1:39-1:51 and 2:52-3:05). However, the bridges also include influences from enka, which usually has a 4/4 time signature, with an even downbeat on each beat (Groemer and Maki 1991, pp.290).
[136] Western instrumentation with harmonic and rhythmic influences from Japan constitutes a genre called nagashi (see footnote 26 for a fuller explanation of the term, and the section *The Adaptation of Nagashi/Karaoke in Post-TNC Films*.
[137] Link to the rearranged version in *Forever Love,* available from: https://www.youtube.com/watch?v=VMwTHuVOt9M [Accessed 28/03/2020].

Adaptation of Current Popular Music and Its Role in Creating Musical Continuity in Chapter Two).

Shumin Space in post-TNC

Film, like other media, has the ability to create its own virtual spaces for emotions, drama, comment, satire and parody. Those spaces have their own timelines, which may be closer or further from those of the spectators and their emotional and physical experiences. There have been numerous discussions of such cinematic spaces, from different perspectives: the phenomenological (Khatchadourian 1987, pp.169-177), the psychophysical (Cutting 1986, pp.551-558) or with a focus on the connection of cinematic space to and its reaction with the actual world (an example are the conference papers in *Cities in Film: Architecture, Urban Space and the Moving Image*, (Hallam, Kronenburg, Koeck and Roberts (eds.) 2008)). Moreover, scholars discuss "physical" and "virtual" space in the media, and look into their relationship with the "public space" (Berry, Harbord and Moore (eds.) 2013).[138]

Shumin space is one example for this cinematic creation of a space that is connected to the real world but not just a mirror of it, partially independent, with its own rules, of cinematic representation and use of cinematic means, and behaviour, characters, typical scenes, plot patterns, etc. The concept of shumin space is the representation of the typical lives of the majority of people and the celebration of their spirit in living their lives. Shumin space has long been an important field for Taiwanese literature, TV programmes and films, with writers, producers and directors often focused on illustrating the daily lives and local stories of ordinary people in Taiwan. However, the shumin space concept has always intermingled with other cultural categories, which will be demonstrated in the following section.

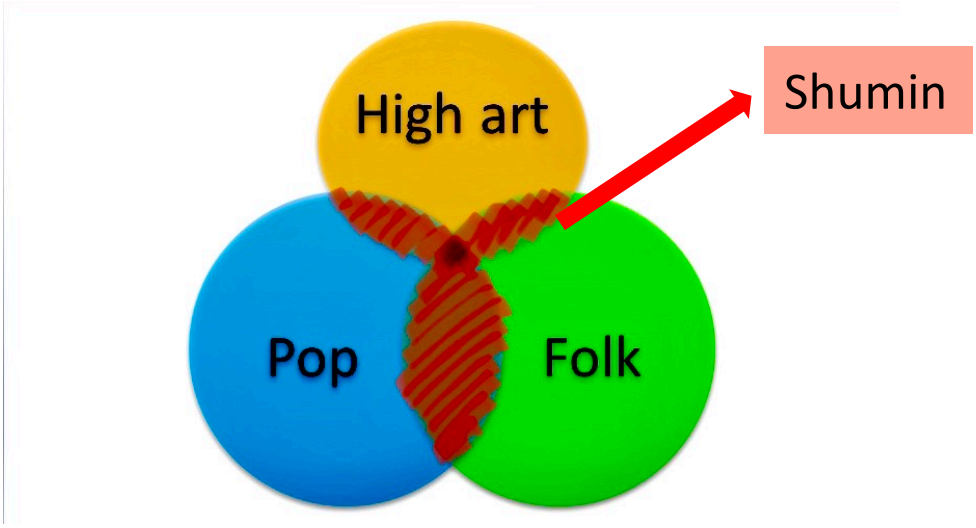
Shumin Space and Its Relation to Folk, Popular Culture and High Art

In the case of post-TNC, one particular phenomenon caused by localisation is the creation of shumin space. Shumin means 'common people' in Mandarin, with the term 'shumin' meaning the majority of people and usually implying people from the

[138] The "public place" used in the reference are replaced with the term 'shumin space' in this study for its closer meaning to the one created by post-TNC (see the following section for further explanation).

middle to lower classes of society. An increasing volume of academic Mandarin literature adopts 'shumin' to represent a particular attention to local lives.[139] Although some authors may use different terms to describe shumin culture, such as 'folk', 'popular' or 'Hsiang-tu', they refer to the same phenomenon. For the purposes of this study that focuses on this concept, it will be clearer to use the term 'shumin' to avoid confusion with the definitions of 'folk' and 'popular' in English. Before the exploration of shumin space created by films and the intimate connection between post-TNC and the local pop music industry, the definition of shumin in-between the categories of popular culture, folk arts and high arts is fundamental for the further argument of this study of film music.[140]

Table 1-1: Chart of the Conceptual Relationship of Shumin with High Art, Pop and Folk



The chart above illustrates the conceptual relationship of shumin with folk, popular culture and high art. Shumin occupies the in-between areas of the three main categories. The size of the categories is not meant to refer to the amount of the related production, quality or number of people involved, it is just an illustration of the

[139] See, for example, articles such as *The Films Practiced by Taiwanese in Japanese Occupation Period – "Spring Breeze" and "The Lovely Enemy" in Popular Space* (Li 2006) and *Folk Culture and Production of Locality: The Discourse of Hsiang-tu in Post-Taiwan New Cinema (2008-2012)* (Pai 2014).

[140] The distinction between folk and popular culture was ambiguous in its early development. A native anthropologist and expert in Hakka culture, Kuo-Hsin Yang, writes about the frequent confusion of calling a folk song 'folk' or 'pop' song: "Why do popular songs turn to be named after folk songs today? The most important reason behind this is the position of the songwriters. If the songwriter's attitude is to appreciate and share the feelings of the people surrounding them, they will put those elements into songs, thus directly reflect and represent the land and the people, with their attitude" (Huang 2011, pp.8-9).

relationship. In a society with a social pyramid with only a small proportion of people at the top, shumin refers to the majority of people in that society.

Post-TNC films featuring shumin space bring local lives onto the screen, which attracts people by articulating popular issues and cultural products, with folk songs familiar to people since childhood a good way of doing both. Shumin has been often referred to in past literature on Taiwan but there is still some confusion because of the grey area between largely commercially orientated popular culture and folk culture with less of a focus on commodification (though the use of folk culture in post-TNC films also has marketing reasons that bring them into the sphere of commercialisation, beside its function as a signifier of local culture).

Shumin Films

A shumin film, using a simple definition, is one with a plot that is about shumin; a broader concept is that this kind of film that presents and participates in the construction of a shared space with its own social, cultural and historical perspectives, with studying shumin film a way to approach and understand a local culture.

Shumin space and its use and creation in films and music has gradually attracted the attention of scholars and authors, and is frequently discussed in regard to post-TNC films and their presentation of locality. Examples are journal articles such as *Post-TNC Films: Shumin Aesthetics and Local Imagination – Case Study in 'Cape No. 7' and 'Monga'* (Han 2011, pp.69-74) and *The Cultural Establishment of the Local Image in Post-TNC Films – Cast Study in Director Te-Sheng Wei and His Work* (Li 2016, pp.117-8), or master's theses such as *Strategy of Heterogenization in the Global Age: Discussion on the Taiwaneseness in Cape No.7 and the History of Taiwan Cinema* (Sung, 2012) and *Imagining "Taiwan" by Remembering the Colonial Past: On Film Director Wei Te-Sheng's*[141] *"Cape No.7", "Seediq Bale", and "KANO"* (Wang 2015). Furthermore, the centre of academic study in Taiwan, *Academia Sinica,* collects shumin-related papers and also held the conference *Aesthetics and Shumin: Phenomenon of Post-TNC* in 2009 (29-30/10/2009); those papers were later compiled by one of the significant film journals in Taiwan, *FaAj*

[141] In the English translation of the title, I choose to keep the original name of the director as 'Wei Te-Sheng', though it should have been translated as 'Te-Sheng Wei', with his surname at the end.

(Peng (ed.) 2010, pp.124-136). Feng Chia University even launched the *Centre for the Studies of Everyday Life*, which introduces shumin-related articles and events.[142]

Figure 1-1: Image of the Film 'Cape No. 7'[143]

Shumin films tend to use the locations they are supposed to be set in to draw attention to them. Examples of shumin films are *Cape No. 7* (2008)*, David Loman* (2013) and *Zone Pro Site* (2013), which all portray local lives and stories, and went from being an almost unheard-of idea to commercial success, not to mention attracting local filmgoers and thus reviving the domestic film industry. *Night Market Hero* (2011), as another example, tells the story of a group of people who work together as vendors at a night market. They are proud of their work and lives, however ordinary, with their shared experiences uniting them so much that in the end they bond together to prevent a corrupt builder from depriving them of their space for the market. The morale they show in the film also shows and promotes shumin self-esteem (which may also be the reason why shumin films are at the top of box office results in the post-TNC category).[144]

Moreover, recent films focus less on political and ideological issues in the conventional sense, or on big history, with the focus more on the relationships

[142] Link to the online website of Center for the Studies of Everyday Life, available from: http://www.csel.fcu.edu.tw/wSite/lp?ctNode=18123&mp=551101&idPath=6891_6917 [Accessed 03/04/2020].
[143] Image from *Sequel of 'Cape No. 7' Next Year? The Director Claims That All Actors Will Be Participated In*, in website of KKNews. Available from: https://kknews.cc/entertainment/9rxxkl.html [Accessed 03/02/2020].
[144] Similar, but with completely different results in Chinese cinema, is the concept of 'grassroots'. A 'grassroots film' is involved with issues of "the identification of ordinary people" (ibid., pp.3). In *Introduction: Opening Public Spaces,* Veg Sebastian has compiled articles and arguments relating to the discussion of Chinese independent films that reveal the stories of the "silent minority" (ibid., pp.5). He suggests that some of these works are "perhaps more indebted to the formal experiments of the Soviet avant-garde than to Italian neo-realism" (ibid., pp.7).

between the people and their lives. Taking the protest scene in *GF*BF* (2012) as an example, when the three main characters join a demonstration protesting against the life-long members of parliament at the National Chiang Kai-shek[145] Memorial Hall. The social event in the story is a public demonstration held by students and called the Wild Lily Student Movement (or the March Student Movement 1990), which happened three years after the end of Martial Law (1987) and was the first large-scale protest against the government's deficiencies when practicing democracy for the first time. It is a significant political event in the defence of Taiwan's democratic development, but in the context of the story the film tells, the focus of this scene is on the love triangle of the characters who participate in the demonstration (pointed out with red arrows in Figure 1-2 below) rather than the political event. On the whole, post-TNC films focus on the locality, not for the purpose of indicating the historical significance of the location but to tell stories that feature the specifics, the details of local Taiwanese lives.

*Figure 1-2: Screenshot of the Wild Lily Student Movement in 'GF*BF'*

On the other hand, the integration with popular culture is one of the most effective ways of promoting shumin space to domestic spectators, by means of adopting issues, songs and local idols to construct a bridge between filmmakers and film viewers. Statistically speaking, shumin films retain their position at the local box office (this, of course refers only to Taiwanese-produced films; Hollywood films continuously lead in the Taiwanese market). The statistics compiled by the Activator

[145] In the Mandarin manner, the name Kai-shek Chiang is written with his surname in front; however, this research maintains the English manner of written names with given name in front.

Marketing Company[146] with regard to the top ten best-selling Taiwanese films, show that they focus on nostalgia (in the column 'Genre') and local stories (in the column 'Comments'). *David Loman*, a so-called New Year's Film,[147] is in fifth place with NTD$400 million at the box office (approximately £8,076,000).

Table 1-2: Top 10 Earning Taiwanese Films in the Local Market

Top 10 Earning Taiwanese Films in the Local Market[148]				
	Name	Year	Genre	Comments
~~1~~	~~*20 Once Again*~~	~~2015~~	~~Comedy, Fantasy~~	~~(n/a)~~ [149] ~~Taiwan-Korean cross-country collaboration~~
2	*Our Times*	2015	Comedy, Nostalgia	Story background in 1990s Taiwan
3	*You Are the Apple of My Eye*	2011	Romance	Popular around the pan-Chinese region
4	*Cape No. 7*	2008	Comedy, Romance	The leading post-TNC film
5	*David Loman*	2013	Comedy, Dialect - Nostalgia	Raised great discussions because of its success at the box office
6	*Dintao*	2012	Comedy, Dialect	Involved with Taiyu culture
7	*Café Waiting Love*	2014	Romance	The only local film earning a profit in 2014
8	*Zone Pro Site*	2013	Comedy, Nostalgia	Involved with Taiyu culture
9	*Monga*	2010	Dialect-nostalgia	A film with a bromance illustrating manhood and a gangster environment in Taipei
10	*The Wonderful Wedding*	2015	Comedy, Dialect-nostalgia	Typical New Year's Film (as is *David Loman*)

David Loman and three of the other films listed above (*Dintao, Monga* and *The Wonderful Wedding*) are New Year's Films, released near the Chinese New Year, targeting mainly families during a time when they often have leisure money to spend

[146] A local company focusing on film distribution, public relations and marketing, especially centred on the cross-border culture and creativity-related collaborations.
[147] A similar phenomenon in western countries are films released before Christmas that are aimed at families with children.
[148] The ranking is based on the statistics Activator Marketing Company compiled for the seminar *The Film, The Vision - How Taiwanese Film Walk into a Bigger Market* (19/December/2015), to which I have added the columns on genre and comments.
[149] The host of the seminar (mentioned in the last footnote) asserted that this data is wrong about *20 Once Again*; they apologised and declared that *20 Once Again* should be deleted from this list since it made only NTD$76 million at the box office.

from their red envelope.[150] New Year's films are usually comedies with a little bit of romance (except for the gangster film *Monga* in this case) and narrated mainly in Taiyu. They are commercial films, sometimes produced on low budgets, starring celebrities from local TV shows (also unknown actors/actress) and tend to show famous tourist attractions on screen – clearly a case of shumin space. Since the success *Monga* (2010) had at the box office during the 2010 New Year holiday, domestic films started to become competitive with regard to topping the lists of New Year films. The best example of this is *David Loman,* which features Ko-Liang 'the pig' Chu,[151] famous as an entertaining host of Taiyu TV shows; it even defeated the Hollywood blockbusters *Les Misérables* (released in 2013 in Taiwan) and *A Good Day to Die Hard* (2013) at the new year box office in 2013. Chu's entertaining style is popular throughout Taiwan, with his films succeeding at the domestic box office of every following Chinese New Year (*Twa-Tiu-Tiann* (2014), *The Wonderful Wedding* (2015) and *David Loman II* (2016)) and have seen him honoured as the King of New Year's Film. The success of Chu's involvement in the film industry has encouraged an increasing number of film releases during the new year schedule, such as *Get Together* (2013), *Lion Dancing* (2014), *Lion Dancing II* (2015) and *Forever Love* (2014).[152]

However, it can be argued that the tendency towards popularisation means that post-TNC films are artistically not as outstanding or targeted as TNC films. In an interview, the screenwriter/director Hsiao-Tse Cheng noted that "the future of locally made films must be found in TV commercial-like visuals" (Mon 2016, pp.20)[153] – it is the characteristic for a generation of post-TNC filmmakers keen to use the viewing habits of their audience to capture their attention. Indeed, there are an increasing number of figures from TV shows getting involved in the movie industry, such as Ko-liang 'the pig'[154] Chu in *David Loman*, *Twa-Tiu-Tiann*, *The Wonderful Wedding* and *David Loman II*, and Chia-Chia Pon and Hsiao-Shun Hsu in *Lion Dancing* and *Lion*

[150] Red envelope is part of the traditional customs in the series of activities in Chinese New Year, it is a red envelope with money inside that is given as a gift to kids as a blessing.
[151] The original name of this TV star is Ta-Hsin Hsieh, but he calls himself Ko-Liang Chu (the transliteration of which is 'the shining pig brother') on stage, and is the name the majority recognise him as.
[152] However, competing with those commercial new year films in a similar genre, *Forever Love* was beaten by the popularity of entertaining TV-show stars, such as Chu, Chia-Chia Pon and Hsiao-Shun Hsu from *Lion Dancing* (2014).
[153] From *Hsiao-Tse Cheng,* the personal interview was conducted on July 30th 2010.
[154] The stage name of this celebrity.

Dancing II, all targeting the domestic market and local box-office success rather than international artistic recognition.[155]

The Role of Music in Shumin Film

In order to present shumin space, music in post-TNC uses different ways to connect spectators to places they are familiar with, including introducing a kind of instant musical accompaniment as a sound effect in TV programmes, manifestly appropriating pre-existing pop songs and allusively adopting the stylistic signature of T-pop songwriting. The following sections briefly present the musical borrowings from TV programmes and more broadly explore the pop music connection of shumin films.

In domestic TV shows, especially ones with comedic features, the production team hires a band or a keyboard player to provide instant musical feedback, just like a living promptly-answering Foley track: a kind of musical accompaniment that attracts the attention of spectators through instant musical empathy, however exaggerated the reactions may seem at times. The most famous musician in a Taiwanese TV show is Teacher A-Mi, thanks to his performance with instant funny sound effects in harmony that advance each episode. This unique musical form has crossed over into film, especially comedy films, and particularly into films that integrate features from TV shows, such as *David Loman, Lion Dancing* and *Twa-Tiu-Tiann.* The most typical technique is to accompany the reactions or emotions of characters with percussion, as in the example in *Forever Love* when Chi-Sheng is hit by his boss (see the example in the section *The Adaptation of Nagashi/Karaoke in Post-TNC Films* in Chapter Two) or the one in the same film when Mei-Yue sings '*Shan Ding Hei Gou Xiong'* during the audition. Mei-Yue tries to prove herself as a skilled actress by singing but it is so terrible that Chi-Sheng reacts by pretending to faint (36:05). This over-reaction is clearly influenced by local TV shows, such as the show *Lion Dancing*, which uses numerous musical instruments mimicking characters' actions as sound effects.[156] Another example occurs in *Twa-Tiu-Tiann,* when A-Tswan (Ms. Ginger in the

[155] For more information specifically issuing post-TNC with regard to Taiyu culture please see *Taiwanese New Cinema: The Development and Innovation of the Culture of Taiyupian* (Huang 2013).
[156] The show is so popular that the two hosts Chia-Chia Pon and Hsiao-Shun Hsu later produced two films (*Lion Dancing I* and *II*). To see the approach used to mimic sound effects in their TV show, available from: https://www.youtube.com/watch?v=bpsZAEDE0QM [Accessed 28/03/2020].

subtitles of the official DVD) is accompanied with a short, fast descending glissando with tremolo on a pipa[157] for her first appearance on screen, which is because she is a character representing an ancient storyline (20:41). These examples show the intimate connections between local TV and post-TNC, and the temptation of attracting local spectators to the cinema by appealing to a familiar mode of music used in another popular media form.

To date, literature about popular music in Taiwan has remained focused on the history and cultural and ideological features, and the relationship of pop music to social change (Ho 2006, pp.435-453). Most scholars concentrate on the study of the early period (especially focusing on Taiyu songs and their hybridisation) from its start (i.e. the period of Japanese occupation) to the time from the early post-war period to the time before the turn of the century, and write either about topics related to the vinyl record industry (Lee 2015) or pop music history, or conducting a musicological analysis (Hsu 2000, pp.115-126 and Hsin 2012). Others focus on discussing localisation, national, regional or transnational identities, and debates about globalisation with reference to the situation in Hong Kong, China or other pan-Chinese countries (Ho 2007, pp.463-483; Moskowitz 2009, pp.69-83; and Chun 2012, pp.495-506). The number of studies has gradually grown and highlighted various aspects of Taiwanese pop music.[158] However, even though some of the literature may include discussions regarding the film industry (because the two industries are close to one another and have been for a long time), specific research into the present place of pop music in Taiwanese cinema is still suffering from a lack of attention. Nevertheless, popular music has been a key element of Taiwanese film since its commencement but in any given film and musical culture, the choice of songs and their relationship to characters and stories work with culturally specific resonances that are interesting to explore.[159] Taking theme songs for example, there are numerous post-TNC films that incorporate elements of popular music into their soundtrack, with

[157] Pipa is a four-stringed pluck instrument, it is one of the most typical instruments in traditional Han music. It is also called the Chinese lute because of its pear-shaped body. There are also pluck instruments, such as guzheng (see footnote 277), and another two- or three-stringed instruments, but pipa and guzheng are two of the most typical pluck instruments used in Han music. It is often used in current films as a function suggesting proximity to Han culture or nostalgic sentiments related to Han people.

[158] Online articles can provide up-to-date information on the current situation of the industry, see, for example, *The Evolution of Taiwanese Pop, the Vibrant Epicentre of Mandarin Music* (Cheng 2017).

[159] Examples of the early closeness of the pop music industry with film can be found in numerous films, including *Peach Blossom* (1931) and Yi-Feng Hung's films.

the majority of films that use a popular style as theme songs using clear instances of T-pop songwriting. In the early years of the post-TNC period, a number of the music directors/composers of films had their roots in pop music circles, so tended to write pieces in a pop music style. Jazz-pop composer Cheng-Fei Lu (his works include *Cape No. 7, Night Market Here, Dintao* and *Twa-Tiu-Tiann*) integrates elements specifically from fusion jazz (see the example in the section *Overusing Pre-existing Songs – A Case Study of "Spring Breeze" in 'Night Market Hero'* in Chapter Two); pop music producer and songwriter Sandee Chan integrates T-pop elements such as band instruments and beats from keyboard synthesiser in *Monga* (2010); producer Baby C and many others adopt the typical T-pop harmony change on a descending bassline (explained in detail in the next section). It is a tendency that can be attributed to marketing strategies to attract domestic audiences or be explained by a lack of composers trained and specialising in film composition (which is not to say that pop musicians cannot produce good film music). However, whether the strategy or the availability of pop-trained composers, their experiences with different styles of pop music has established such music as a typical feature of early post-TNC films.

From a musicological perspective, the adaptation of popular music in film is a particularly effective approach for the portrayal of the local situation because pop music in Taiwan reflects the contemporary social situation to a certain extent. Examples are the prosperity in both society and the pop music industry alongside the economic boom of the late 1980s to 1990s; or the relative depression in the music industry in conjunction with the loss of international prestige under the shadow of the development of the current Chinese and South Korean economies and entertainment industries. Today, popular music, in parallel with films, reveals the tendency of commercial orientation and the highlighting of shumin-related topics.

Studying the appropriation of T-pop music, with its own layers of hybridity from the 1930s to the 1960s, to globalisation since the 1970s, campus song[160] and the current trend of musical localisation (explained in the next section), can underpin the study of localisation in post-TNC. In fact, "[t]he truth is that all genres of today's music, ranging from rock and roll to punk to pop to country/western, take songs from other genres and 'localise' them to expose their own audience to new forms of song,

[160] See the brief explanation for the term in footnote 97, and the further introduction of this genre in T-pop (see the next section).

and also to demonstrate what their musical genre can do with other musical forms" (Lee 2015, pp.75).[161]

Taiwanese Versions of Globalised Popular Forms

This section presents evidence of localising global content in Taiwanese popular music, followed by a discussion on the adaptation of those localised features in films, particularly in theme songs as examples of the musical tendencies in current Taiwanese cinema.[162]

As discussed in the section *Hybridity in Early Popular Music* earlier in this chapter, there are two primary channels of internationalisation concerning the history of Taiwanese music industry: i.) the Japanese influence and the westernisation brought by Japan since the Meiji Restoration; and ii.) the direct American influence, initiated by the importation of film and music, and their military presence in Taiwan during the Vietnam War (1955-1975). The different international influences began as models of study, becoming gradually integrated with local features and finally developing into a style in its own right. Taiwanese artists in different fields began working on aspects of national self-identification and developing their own way of combining the lessons they had learnt on international practices with their own understanding of localisation, with examples for this process from each of the two channels being:

i.) Nagashi culture, a Japanese kind of entertainment with a live band and karaoke for customers, with western influences in the instrumentation but with a strong Japanese colour, which became one of the representative entertainments of Taiyu-speaking people when the Taiwanese gradually

[161] Yet, Robinson asserts that "Canada, the Netherlands, and Taiwan do not have strong contemporary popular music forms of their own in comparison with India, Jamaica, and Nigeria, although Taiwan's Chinese musical tradition offers the possibility of adding highly innovative traditional elements to the world's popular music pool" (Robinson *et al*. 1991, pp.140 cited Moskowitz 2009, pp.72).

[162] The use of theme songs in Taiwanese films does not start, of course, in the post-TNC era. It has been a feature of Taiwanese film from the early days of the industry because of its intimate connection with the pop music industry. From the early film *Peach Blossom* (1931), via old taiyupian, such as *Constantly Old Love* (1962) (for further research on the role of theme songs in taiyupian see *A Study of the Interaction between Taiwanese Popular Songs and Taiwanese Movies from 1930s to 1960s* (Chang 2009); more will be provided in the next chapter), to TNC examples, such as Hou Hsiao-Hsien's frequent use of a Japanese synth-pop theme in *City of Sadness* (1989), and so on, with theme songs running throughout the history of Taiwanese cinema.

developed their own version of nagashi in the post-war period (see footnote 26).

ii.) Taiwanese pop-rock, constituted by the western instrumentation of a rock band but developed though integration with T-pop-style songwriting, creating the form T-pop.

This section elaborates on the second instance of localising a global genre, to provide evidence of localisation in the popular music industry. It is important to note that the use of localised versions of global forms of popular music did not start with film music in the case of Taiwan; instead, it was popular music that led the trend of localising international pop trends, integrating and transforming them into uniquely Taiwanese versions. The following section will initially introduce imported popular genres, especially campus song and rock music, before presenting the musical features of T-pop songwriting and discussing their relevance to localisation.

Moving from the 1950s to the 1970s when Taiwanese popular music turned from Japanisation to Americanisation, it gradually began to embrace, incorporate and move towards ways of making local music. Campus song is the Taiwanese version of 1960s folk song in the west (referring to the kind of folk songs written by Bob Dylan, Joan Baez, Judy Collins, etc.) and are connected to the idea of not only encouraging the young to sing western songs but also to "make your own music with your own language" – a slogan originating from the Tamkang Incident (1976). Shuang-Tse Lee (1949-1977), a young painter who had studied abroad and come back to a campus song concert at Tamkang University, shouted it in front of the audience, questioning why only western songs were being performed at the event. His behaviour provoked the young audience to trust and respect the originality and creativity of local songwriters.

However, regarding the music itself, campus song was not as localised as the songwriters themselves proclaimed. Shu-Yi Chen's master's thesis argues that the musical essence of campus song was western, with the image of 1960s American teenagers with guitar, jeans and a dishevelled dressing style imported unchanged to Taiwan (Chen 1992, pp.47). The songs may have been made with the intention of providing a local version of an internationally influential style but they were so close to the original American style that the reality was rather less localised than intended.

The popularity of the genre also stimulated domestic record companies (Ye 2001). The 1980s to 1990s period can be regarded as a boom period for the industry,

with the vigorous development of the Taiwanese record industry gradually beginning to interest transnational record companies, partly because of the 'strategic importance'[163] that Taiwan possesses and its connection to the pan-Chinese market throughout Southeast Asia. The expansion allowed more and more multicultural integration in music production, as well as economic cross-country collaboration (Shih 2005, pp.32). In the late 1990s, cross-country idols generated significant profits for the industry and gained international prestige for Taiwan across pan-Chinese countries. It was a period of globalisation for the industry, with the popularity achieved across neighbouring countries also successfully making idols of Taiwanese pop stars.

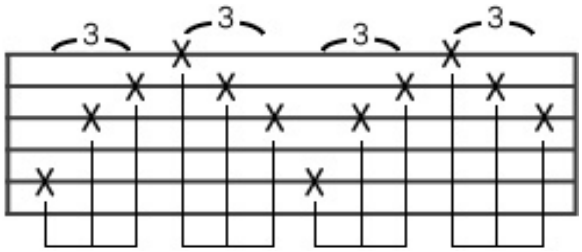
Indie music also adopted global genres but with a stronger focus on localisation in the lyrics, and in some cases, the integration of traditional elements (for example in Ming-Chang Chen's music). Independent record companies, such as Taiwan Color Music, began supporting young bands, including the pop-rock band Chiu Chiu and the Taiyu rock band Wu Bai and Fire EX. who developed their own versions of Taiwanese rock (as discussed in *The Pop-Rock Trajectory* in Chapter Two). Ming-Chang Chen integrated a folk style into popular trends, with indigenous singers also entering the industry and gradually becoming stars in the country. In the 1990s, indie bands brought a wide variety to the landscape of musical genres and international influences in Taiwan, ranging from rock (Oriental Express), hip-hop (L.A. Boyz), punk (Loh Tsui Kweh Commune), to techno, house and R&B (Jerry Lo); on the other hand, a songwriter, JTP, also started incorporating local cultural issues into his music.

Generally speaking, both mainstream and indie music show a great degree of global influence during their early stages in Taiwan, but what approaches did musicians take to make them more local, make them sound Taiwanese, apart from the language? The instrumentation is mostly the same as in western examples of the respective genres (apart from a few examples of the integration of Taiwanese instruments). Nevertheless, T-pop gradually develops its own signature based on predominant patterns in the rhythms and bassline. Below, such typical patterns in the

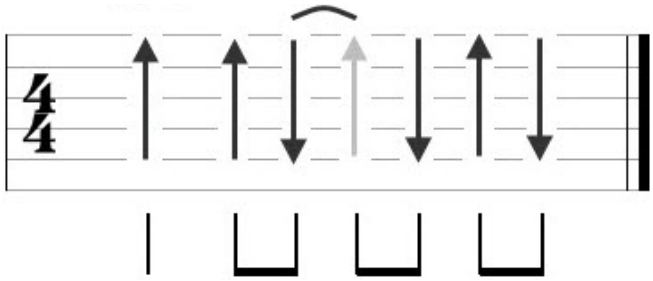
[163] 'Strategic importance' relates to the geographical and political importance of Taiwan, its location between China and Southeast Asia, which means that "controlling Taiwan would facilitate China's operations in the South China Sea and enable it to assert its territorial and maritime claims even more aggressively against the Philippines, Vietnam, Malaysia, and Brunei" (Bosco 2018).

music are shown in comparison with western ones.

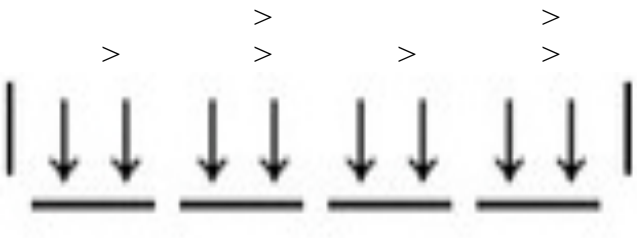
Score 1-5: Typical T-pop Rhythm Pattern 1 – Swing (known as slow-rock in Taiwan)



Score 1-6: Typical T-pop Rhythm Pattern 2 - Folk Rock



Score 1-7: Pop-rock Rhythmic Pattern



With regard to the typical patterns of T-pop music, taiyupop frequently adopts the first rhythm pattern (as discussed earlier in this chapter), while the second one is more characteristic of kuoyupop. Concerning the gradual rise of rock music, mainstream pop songs also adopted elements from rock music, especially instrumentally and rhythmically, thus making pop-rock one of the most popular styles in T-pop (shown as the third rhythmic pattern). Theme songs such as '*Starry Starry Night'* (2011) for the eponymous film and *'Meeting Her'* (2013) for *Forever Love* are both in the typical pop-rock pattern.

In *The Musical Language of Rock,* Temperley writes that:

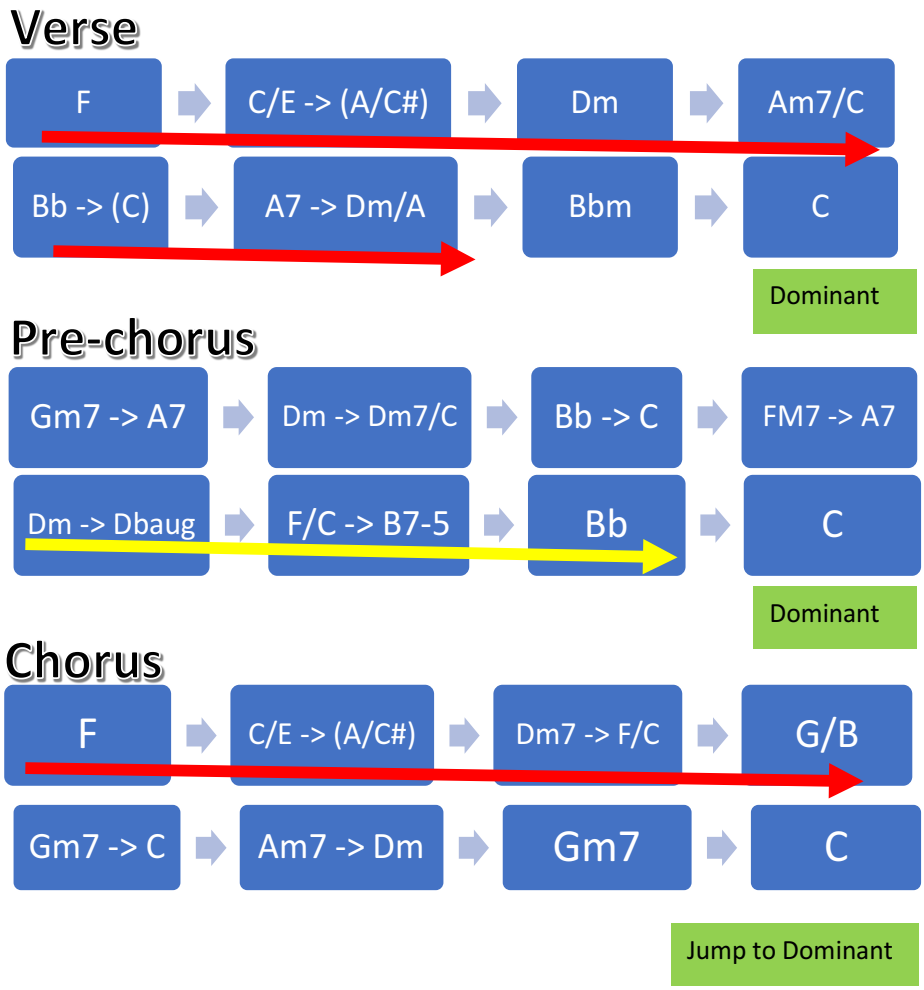
> In rock, this is usually a fairly straightforward process, and relies largely on the standard rock drum pattern: By convention, the bass (or "kick") drum marks beats 1 and 3 of a 4/4 measure (by far the most common meter in rock) and the snare drum marks beats 2 and 4. (Temperley 2018, pp.67)

Taiwanese pop-rock shares the same drum pattern as described by Temperley, who further points out the 'strong' and 'weak' beats in the pattern with accents on beats 1 and 3. However, the difference is that Taiwanese pop-rock is rather lighter, thus tends to gently put the accents on beats 2 and 4. The drum pattern is basically the same as the western one but with a different emphasis because of the different accents.

Another typical technique of bridging chords smoothly on the foundation of a stepwise bassline also shows the process of localisation in T-pop. Taking the recent theme songs in post-TNC films as examples, the descending bassline can be found in numerous theme songs, such as in the chorus of '*Do Nothing without Fun'* (2008) (in *Cape No. 7* (2008)) and the one in '*A Little Happiness'* (2015) (in *Our Times* (2015)), as well as in almost the entire song of *Starry Starry Night* (2011). However, the pattern may be varied with alternative chords or inversions to maintain classic harmonic lines within this pop-music signature. Taking the famous song '*Those Bygone Years'* (2011) (the theme song of *You Are the Apple of My Eye* (2011)) as an example, the descending bassline shown in the chordal map below (the bass notes are signified by the red arrows) is developed with additional, alternative chords to create a more modern effect (shown below by the yellow arrows).

Table 1-3: Chord Changes with the Descending Bassline in "Those Bygone Years" [164]

[164] Each of the blue boxes present one bar, and each measure may include two or more chords.



In most cases, the descending bass line uses eight chords in the sequence I -> V/Vii -> vi -> I/V -> IV -> vi/iii -> ii -> V. It can be in any major or minor key but will typically pass to the dominant (V) chord before returning to the tonic (I). As shown above, the first or second inversion of the chords may be involved to establish the descending bassline, adopted to avoid drastic harmonic changes. For example, when adopting this typical method of T-pop songwriting, musicians use the first inversion of the dominant chord (V/Vii or the chord C/E in F major in the case in *Those Beyond Years*) instead of the leading-note chord (vii, E diminished in this case) in the second chord of the sequence because the effect is smoother, as the leading note is the third of the triad rather than the root of the very unstable leading chord.[165]

[165] This sequence is not exclusive to T-pop songs. Many ballad songs from all over the world have applied this song-writing manner, even though the definition of ballad song in East Asia may differ from how it is understood in western countries. According to Han Ray Yen's theory, ballad songs relate to the word 'ballade' and folk music in western countries but are associated more with theatre music in the pan-Chinese area (Yen 2001, pp.11-12 and pp.31).

The stepwise bassline leads the dramatic or emotional trajectory in a certain direction, similar to the explanation of dramatic elevation described by John Covach for the form of "dramatic AABA" (Covach 2010a, pp.7). Covach's article takes '*Little Egypt*' (1961) by The Coasters and describes the dramatic build-up in the bridge of the song as "the dance drives toward its climax as the accompanying series of chords rise chromatically in parallel motion from tonic toward the dominant" (ibid., pp.11).

Score 1-8: Chord Progression of the Bridge Section in "Little Egypt" by The Coasters

D major:	||	D	|	D#	|	E	|	F	|
	|	F#	|	G	|	G#	|	(turnaround)[166]	||

The harmonic progression in T-pop ballad songs[167] also creates a sense of direction towards a climax, but it tends to build the sentiments to express romance rather than dramatic tension. Another difference is that most of the songs adopting a stepwise bassline change direction and suddenly jump to the dominant chord at the end of the section. In the next example, the theme songs '*Rhythm of the Rain*' (2013) and '*On Happiness Road*' (2018) from the eponymous films, adopt the typical stepwise bassline, both ascending and descending, and both in their respective last bars are either directed to or jump to the dominant chord.

[166] Turnaround is a term referring to a short series of passages at the end of a section that leads to the next section. It is usually used in jazz but has been used regularly in rock music and other western genres since the blues.
[167] More about the term is presented in the following paragraphs.

Table 1-4: Chord Progression of "Rhythm of the Rain" by Queen Wei

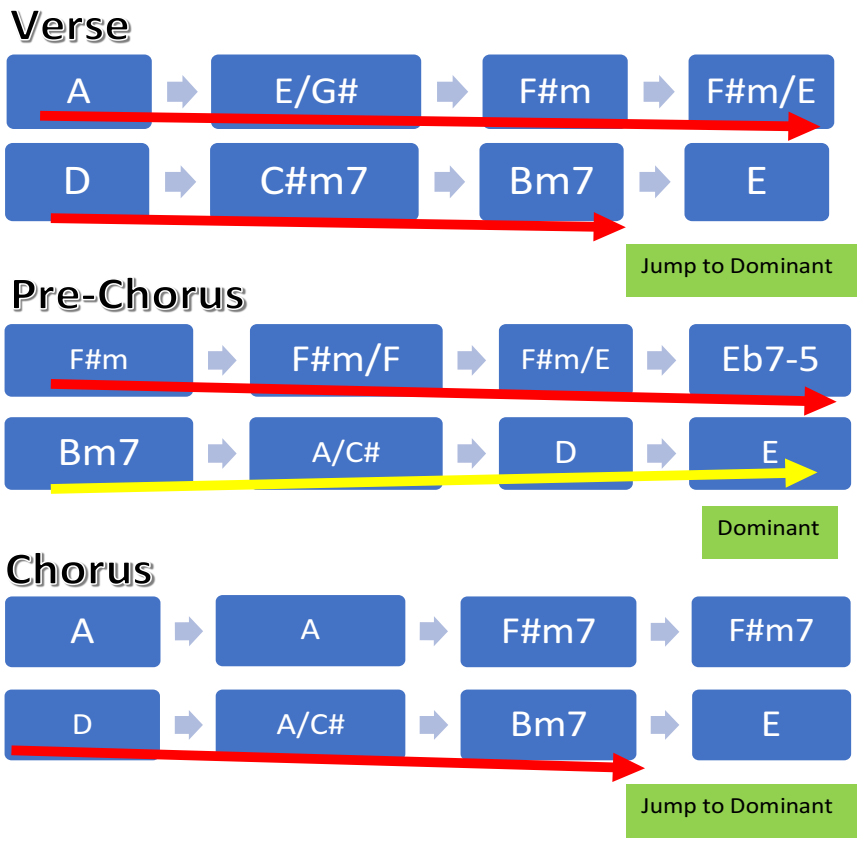
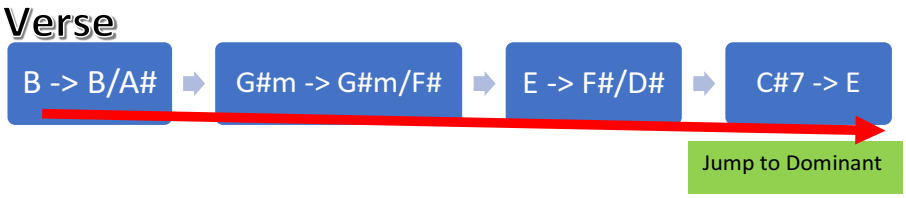


Table 1-5: Chord Progression of "On Happiness Road" sung by Jolin Tsai[168]



All the typical patterns explained above focus on the development of the sentiments of the song. Compared to western popular music with the jumpy rhythms and the strong groove in rhythm & blues and rock, T-pop and Taiwanese-style rock tends to smoothen the beats and highlight the sentiments of the song. However, the stepwise bass can both smoothen the harmonic changes or to add spice to a song because it can also cause diminished or augmented chords as in the second chord of the sixth bar in *'Those Beyond Years'* (also in the second chords both in the sixth and seventh bars of the rearranged version of '*Dragon Goddess in the Bitter Ocean'* (originally in 1969), explained in *Case Study of "Dragon Goddess in the Bitter*

[168] Lyrics by Francis Lee, composed by MCKY.

*Ocean" in 'GF*BF'* section in Chapter Two). But however it is used, it has become a stylistic signature of T-pop ballad songs because of its frequent use.

This pattern is so common in Taiwanese pop songs that it has become a stylistic symbol of T-pop, with songs applying this sequence regularly recognised as 'ballad songs'. It is an informal tag (rather than a musical genre) for certain songs that are heart-stirring (or 'cheesy') and can be applied to pop-rock or any song in any genre as long as it features a slow to moderate tempo with heart-moving lyrics, normally about love. According to Han-Ray Yen's master's thesis about the history of 'ballad songs', as a type of slow-tempo love song with poetic lyrics, this kind of song can be traced back to the expressive singing style of traditional theatre music from the Ming (1368-1644) and Qing (1644-1912) dynasties; it can also later be found in the music arrangements and rhythms in taiyupop since '*Peach Blossom'* (1931). On the other side, Shanghai pop continues the style of traditional Chinese theatre singing, extending the form of East Asian ballad songs to the 1960s. The early Shanghai-style pop songs were brought to Taiwan following the KMT retreat, with the form gradually integrated with western rock music. This form then spread and later combination with karaoke (Yen 2001, pp.31-66), passing to Taiwan and Hong Kong.[169] With the popularity of the T-pop industry from around the end of the 1980s to the early 2000s, Taiwanese popular music gradually established its own form and was responsible for its spread to the rest of the pan-Chinese market.[170]

It has become a norm in the Taiwanese pop and rock industry (for rock example please see *The Pop-Rock Trajectory* in Chapter Two), with listeners now familiar with both the sound and sentiment it creates. With this familiarity, music can lurk in the storyline of a film and smoothly stir spectators' emotions.

The majority of T-pop songs are about romance (Chao 2017, pp.145); in fact, the T-pop industry found its way into the pan-Chinese market through the production of love songs. Han-Ray Yen has traced the writing of love songs back to poetry and theatre music during the Ming and Qing Dynasties, and the commencement of popular music in a modern sense during the Japanese colonial period (Yen 2001,

[169] See footnote 96 for a fuller explanation about how Taiwan and Hong Kong's took-over Shanghai's popular music form.
[170] The pattern of the chord progression discussed in the previous paragraphs was not established as a standard until the late 1960s when Taiwanese pop songs (mostly campus songs) were influenced by western folk-rock music.

pp.1-30).[171] Moskowitz further argues that the dramatic social reconstruction in this period generated a collective sense of grievance that was later released in karaoke culture: local entertainment that allowed people to sing what they were not allowed to speak, and to receive consolation from the lyrics (Moskowitz 2010, pp.52-68). As a result, the popular music industry, based on the longstanding popularity of love music in Han Chinese culture and the shared entertainment of karaoke, overcame the national boundaries and cultural differences between pan-Chinese countries.

Summed up briefly, T-pop music has been hybrid from the beginning, basing its success on the integration of global forms and influences with local features, such as characteristic rhythmic patterns, stepwise bassline and focus on love songs that became a signature of Taiwanese pop. Clichéd or not, these songs helped post-TNC films construct a shumin space and connect with their audience, aided by the "linguistic dependence", "predictability", "singability", "rememberability" and "active physical involvement" (with regard to the rhythm) noted by Rick Altman as the functions of popular music in film that attract audiences (Altman 2001 in Knight and Wojcik (eds.) 2001, pp.24-25).

The Adaptation of Current Popular Music and Its Role in Creating Musical Continuity

Most post-TNC films adopt at least one famous song featuring well-known singer or band in order to attract the domestic audience. Most commercial post-TNC films either adopt a pre-existing popular song or commission a composer/songwriter procedure is to use the song as the music for the trailer, and then use some elements or variations of the song throughout the whole film, examples of which are: Yi-Chen Van's '*Do Nothing without Fun'* (2008) and '*South of the Border'* (2008) for *Cape No. 7* (2008); Vic Chou's adaptation of Wu Bai's '*Love You 10,000 Years'* (1977) in the film of the same title (2010); '*Those Bygone Years'* (2011) for *You Are the Apple of My Eye* (2011); Mayday's[172] eponymous song for *Starry Starry Night* (2011); Lala

[171] Yen uses the term 'ballad music' (meaning love songs in moderate tempo, sometimes expressing a sense of nostalgia, which has been applied to British folk music as well as to Broadway and Tin Pan Alley songs), a concept used in Anglo- and Taiwanese popular music studies, and comparatively discusses the shared features of the two. From there leads the reader to popular music history and popular culture in current Taiwan.

[172] A popular band in mainland China, Taiwan and East Asia.

Shu's '*Palette* for *Touch of the Light'* (2012) for the film *Tough of the Light* (2012); '*Have No Husband'* (2013) and '*Do So La Si Fa'* (2013) by songwriter Nian-Xian Ma for *Zone Pro Site* (2014).

While one could consider songs to be less flexible than original underscoring as film music, they can nevertheless be used to create musical continuity if they are repeated or used in different versions throughout a film. The use of a theme song does not preclude the kind of musical continuity that a leitmotif system provides, with such motifs more perceivable if they are derived from a popular piece of music, both inside and outside the diegesis, foregrounded or as background music to accompany scenes - in this manner, a theme can be used in either a manifest or an allusive way (and in most films in both ways). This approach simultaneously creates a sense of 'shumin space' because it is a musical form that is familiar to the majority of the Taiwanese.

Table 1-6: Theme Music of 'You Are the Apple of My Eye'

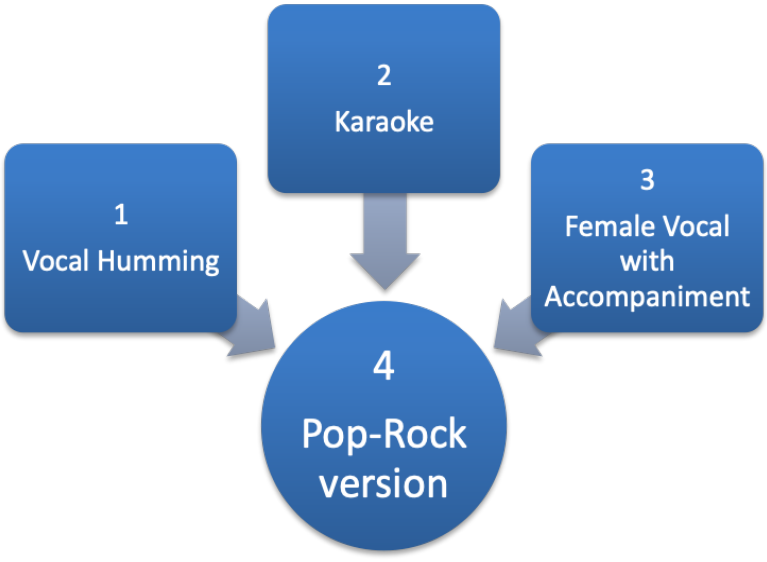
In *You Are the Apple of My Eye* (2011), the theme establishes the fundamental sound of the film with familiar T-pop songwriting patterns as a leitmotivic signature of the location, Taiwan. In the film, the pattern is used twelve times in various keys and instrumentations, either partially, with only three to four chords (00:39, 51:40, 1:05:43, 1:16:17, 1:19:40, 1:22:18, 1:28:06, and 1:35:59) or in the form of a variation of the theme song (42:23, 59:22, 1:09:05, and 1:39:28). By adopting this typical manner of T-pop songwriting, it creates a sense of musical continuity and a strong sense of local popular culture for spectators.

There are of course post-TNC films that appropriate pre-existing taiyupop as their theme song and rearrange it in the T-pop songwriting manner, subsequently using it as a leitmotif. '*My Yearning Ones'* (1967) in *Forever Love* (2014) is a historical taiyupop song that successfully creates a sense of nostalgia, yet also underlines the plot as background music without overtly foregrounding the music too early in the film – thus, the musical theme is introduced subtly and leaves the space for the final climax.

Forever Love's main plot is a love story between the Taiyu-speaking islander Chi-Sheng and the Mandarin-speaker Mei-Yue. The film plays with two timelines – the boom time of the film industry in 1960s Taiwan, when they were young, met and worked together; and the present time when they have both aged, with Mei-Yue now with dementia. Her memories are stuck in a time before they met, when she was blindly in love with utilitarian actor Bao-Long Wan. At present, she believes that she is the actress Yue-Feng Jin and married to Bao-Long (who happened to be the bane of Chi-Sheng's working life), whilst in reality Bao-Long and Yue-Feng were only a popular couple on screen. The old Chi-Sheng continues taking care of Mei-Yue, even though she has completely forgotten both him and their marriage. Chi-Sheng still pretends to be Bao-Long, telling Mei-Yue every day that he is going to save her (corresponding to the play within the play of *"Spy No.7"*, led by Bao-Long and Yue-Feng). This intricate story is full of minor storylines that cover aspects of the historical background, with all the characteristic elements together creating an amusingly touching story under the distinct aesthetics of taiyupian culture, though one that may be difficult to follow by those without much prior knowledge of the history of entertainment and the film industry in Taiwan.

Nevertheless, the theme of '*My Yearning Love'* helps the spectator (and listener) to find a way through the plot, and may even help understand the local culture better. *Forever Love* develops the theme as leitmotif in various forms, in parallel with the plot. This not only creates musical continuity but also enriches the film with a variety of music.

Table 1-7: Variations of the Theme Music in 'Forever Love'



1st Presentational form – Vocal Humming:

In the first adaptation of '*My Yearning Ones'* in the film, it seems to be merely an old tune (or a tune without any meaning for those unfamiliar with the song), hummed by Mei-Yue. However, the connection of the two characters is immediately generated when the image cuts to Chi-Sheng continuing to hum the melody (00:14:46).

2nd Presentational form – Karaoke:

In the next scene adopting the theme, it is sung by Bao-Long and Yue-Feng on stage when promotion their film (00:2:58). It gently implants the melody again in the spectator's mind without advertising it overtly, which could potentially destroy the flow of the storytelling. The way the music is used leaves space for the narrative to grow, while saving the dramatic dynamics for forthcoming adaptations.

3rd Presentational form – Female Vocal with Accompaniment:

The third occurrence of the theme is as a piece of background music sung by a female with typical T-pop accompaniment (01:41:54).[173] However, if one compares it with the first two scenes, the third instance has become more emotional on account of the plot and arrangement of this variation as a ballad song (a genre that tends to highlight the sentiment of love, typically by using the characteristic stepwise bassline).[174] In the third variation of the theme, Chi-Sheng has been betrayed by his boss by signing a bad cheque, imprisoned and asking Mei-Yue to forget about him for her own good. The strong impact of sadness emerges when the old man, who sings the melody in the beginning, is finally recognised as the one accompanying Mei-Yue through the decades, and is even more painful when the voice of the young Mei-Yue sings "*come back to me quickly*" synchronous to the shots of Chi-Sheng in prison and

[173] For the features of the typical T-pop arrangement, see the last section.
[174] In this case, the descending bassline is only used in the interlude of the variation because the rest of the song has the chord sequence of the original version of '*My Yearning Love'*. For more examples of adopting ascending/descending bassline please see the last section and Chapter Two's sections *The Pop-Rock Trajectory* and *Case Study of "Dragon Goddess in the Bitter Ocean" in 'GF*BF'*.

the shots of Mei-Yue striving to earn money to re-construct the theatre they worked at in the past by being a singer in a red-envelope club.[175]

4th Presentational form – pop-rock version:

The next scene cuts to the present time. The elderly Mei-Yue, suffering from dementia, is missing, out on the street. The theme plays again non-diegetically, with an even more emotional arrangement (01:48:31). Later, when the old and injured Chi-Sheng finally realises where his wife might be while telling their love story to his grandchild (also when their daughter finally realises that the pretend Bao-Long who calls Mei-Yue every day is actually Chi-Sheng), the music becomes increasingly emotional with a full arrangement of Taiwanese pop-rock – instrumentally combining both band and orchestra. Nevertheless, although this piece fits the sentiments of the narrative, the purpose of this cue is unclear until the melody of '*My Yearning Ones'* is finally sung again. The arrangement starts with a piano accompanying a male vocalist to build up the sentimental atmosphere, before later introducing drums, strings ensemble and pop-rock band to finally unfold the secret story of the untold relationship between Chi-Sheng and Mei-Yue.

The music subtly builds up the theme in harmony with the development of the narrative, despite Mei-Yue still not being able to remember whom Chi-Sheng is by the end of the sequence. The resolution comes in a scene of them all watching "*Spy No.7"* starring Mei-Yue; she finally connects the image on the screen to her real-life experience with Chi-Sheng. After she speaks a line from the film she used as an actress with Chi-Sheng, the last version of '*My Yearning Ones'* appears again (01:56:43). The music finally bursts out at the moment when Mei-Yue gets back her memory, accompanied by flashbacks of her meeting with Chi-Sheng, their love story and all the experiences they have been through. Although there is barely any difference in this musical variation, it leads the story to the 'Hollywood-style happy ending' using a T-pop arrangement of a nostalgic song.

This case study not only exemplifies the tendency of using retrospection as a story element but also shows both manifest and allusive localisation, as well as the use of leitmotif to create musical continuity. As in most of the old taiyupian, *Forever*

[175] The social activity of women accompanying men, drinking and dancing to entertain them in club was common until the early 1980s; the clubs were known as red-envelope clubs because the waitresses that served the men were paid with red envelopes.

Love uses the music to present the sentiment of bitter pathos but in a contemporary musical arrangement.

Problems of Music for Manifest Localisation – A Case Study of *Faithball*

As discussed in the introduction, Godsall demonstrates that pre-existing musical material can signify time and space (Godsall 2019, pp.92-98). It does not have to be actual pre-existing music, with a single instrument also able to function as a location signifier, as Powrie argues (Powrie 2006 in Powrie and Stilwell (eds.) 2006, pp.137-151).[176] Provided the audience have the necessary historical and cultural background knowledge, certain instruments can spontaneously invoke different times and cultural significance. As in the case study of *Faithball* (2013) below, the use of Han traditional instruments (erhu[177] in this case) functions as a leitmotif for an old-fashioned character, while a strumming acoustic guitar brings spectators close to the image of modern America.

Another example is the adaptation of a traditional Tao ceremony, dintao[178], at which the followers sacrifice to the gods and celebrate; many different activities are included within the ceremony, like the dragon and lion dance and a drum troupe performance. *Dintao* (2012) is a film based on the true story of A-Tai, an heir of a dintao group who firstly dislikes the traditional drumming group of his father (called Chio Tian Folk Drums & Art Troupe) when he returns from Taipei to Taichung (in the middle western part of Taiwan) but eventually finds a way of enjoying playing with the group. Having lived in Taipei for a while playing in a rock band, A-Tai regards dintao and other social convention in his hometown as 'old-fashioned'. The traditional drum troupe of dintao consists of Chinese drum players and a few other percussionists playing Chinese cymbals and gongs (as shown in Figure 1-3 below), which is completely different to the kind of band music that A-Tai is familiar with. In

[176] Powrie's article demonstrates the function of the accordion as a signifier of France (ibid.).
[177] Erhu is a two-stringed bowed instrument originating in mainland China, sometimes known as the Chinese violin in the Western world. It is used both in ensemble (such as nanguan, see footnote 88) and traditional Chinese orchestras. It is mainly used in the category 'silk and bamboo music' as the silk (= bowed instruments, see more of this type of music in the section *The Integration of Pan-Chinese Sounds in Post-TNC* in Chapter Three). Like other typical Han musical instruments like the pipa (footnote 157), dizi (footnote 182), guzheng (footnote 277) and traditional percussions, erhu is also adopted in current films mainly as a signifier of Han tradition and to signpost nostalgic sentiments.
[178] See footnote 90.

order to regain his faith in music, he turns his musical focus from rock music to the traditional drum troupe, before finally integrating the two into a new kind of music. In the last scene, A-Tai plays electric guitar and sings on stage during the group performance, combining traditional drumming and the ritual ceremony of dintao (see Figure 1-4). The drumming group finally succeeds, not only impressing the local audience but also by touring abroad.[179]

Figure 1-3: The Final Scene of 'Dintao' - The Drumming Group

Figure 1-4: The Final Performance of 'Dintao' and A-Tai's Rock Music Integration

The examples above show the potential of adopting manifest musical localisation because they allow the integration of folk/local culture with local settings, whilst still providing the flexibility of using it in combination with other music to fit a

[179] In reality, the Chio Tian Folk Drums & Art Troupe has toured New York, Hong Kong, Malaysia, China, Japan and West Africa, to name a few.

film's storyline. However, in the case of *Faithball* (2013), the rapid shift of different location-signifying leitmotivs provides an example of disrupting the narrative flow – a case that shows the intention of using music for the purpose of localisation, with that localisation being realised in a way that destroys musical continuity.

Faithball is a film about an inexperienced Texas-born coach recruiting a baseball team but ends up training a group of amateur senior high school students, and even trying to finance his team himself without the school's aid. Coach Kang finally finds a way of founding his team with the help from the local Matsu Temple[180], and step by step, the baseball team works its way out of its crisis thanks to the blessings of Matsu. During the story, two of the obvious instances of manifest musical localisation occur during the storylines of coach Kang (the second right character at the top of the poster in Figure 1-5 shown below) and the administrator of the temple (the top right character in the same Figure). To correlate with the strong impressions coach Kang and the administrator present, they are each assigned clearly marked musical styles – a Blues style acoustic guitar for Kang and a traditional-sounding erhu for the temple administrator. Together, the musical choices characterise the two men through alluding to particular locations (and cultural contexts) through characteristic instruments. Overall in the film, the music by composer Owen Wang involves three main channels: manifest localisation for characters associated with Taiwanese tradition (in the scenes about Matsu Temple and the administrator), a mid-western American background (in the plot about coach Kang) and other cues that accompany scenes with other purposes in the film (which will not be discussed here).

Figure 1-5: 'Faithball' Poster

[180] Matsu is the local goddess of Taiwan who brings peace to fishermen, protects the ocean around Taiwan and is widely believed to have the power of blessing those in danger.

As discussed in the case of *Dintao,* one of the most typical modes of manifest localisation is using music in connection with a particular ritual or ceremony, such as a traditional wedding, funeral or religious ceremony. An example is the sequence around the Matsu pilgrimage in *Faithball* (1:23:30). This approach of introducing locality through diegetic music is common in film in general because the combination of a ritual or ceremony as a strong cultural signifier (and usually one producing strong images) with music makes a particularly clear cultural point, with it being no surprise that post-TNC films use it as well.

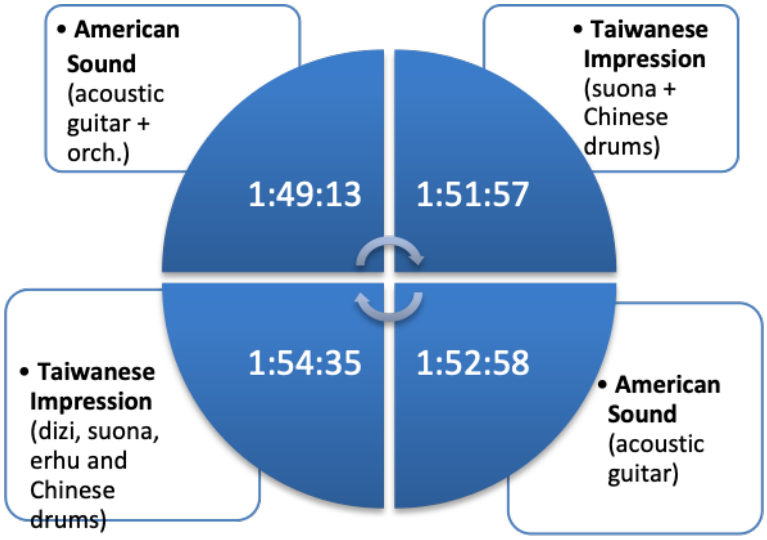
In *Faithball,* an American-sounding Blues guitar signifies the American-born coach Kang, with the borrowing of traditional Taiwanese accompaniment indicating the appearance of the temple administrator. There are four incidences of the music shifting from one theme to the other immediately when the two characters appear in adjacent scenes or in the same scene, with a strumming acoustic guitar changing to traditional instruments (Chinese drum, erhu or suona[181]) or vice versa (between 27:00 [cue-starting point] to 30:21, 1:09 to 1:10:18, 1:23:00 to 1:23:30 and 1:49:13 to 1:54:35). All of these musical turns take place within five minutes, with some of the cues played for less than a minute, leaving little time for a musical theme to establish itself. This is exacerbated by the fact that the two themes have such different musical genres, timbres and cultural meanings.

Such quick switching between different storylines with disparate themes is normally acceptable for short stretches of a film to introduce different characters, locations, storylines and cultural contexts. The approach of using fast cutting to introduce several main characters is familiar in numerous commercial films worldwide, especially for films with various casts of characters or storylines. Nevertheless, it can create confusion and breaks the establishment of music continuity if the motif has little time to develop into a full theme. In *John Williams's Film Music,* Emilio Audissino maintains that "[t]he rapid pace of film editing and the fast shifts from one atmosphere and tone to another make it difficult to use the traditional harmonic and melodic development techniques, because they require a longer time to unfold properly" (Audissino 2014, pp.19).

[181] Suona is a brass instrument from traditional Han music frequently used as a melodic instrument with its penetrating and sharp timbre. It is used as a lead instrument in beiguan (see footnote 86), accompanying traditional funerals and other rituals in Taiwan.

Moreover, themes associated with secondary storylines can interrupt or obscure the main flow of the narrative and distract viewers. One particularly strong example of that problem in *Faithball* can be found in the successive musical switches between four musical cues (1:49:13 to 1:52:58) – the themes change back and forth between the two themes, with variations to the themes, but without any transitions. The two themes seem to be contesting with each other for attention, with it potentially making more sense to integrate them in order for the themes to follow the storyline of coach Kang gradually gaining the players trust and taking them to triumph with support from the temple. The confusion created by the abrupt musical shifts may even obscure that trajectory towards the success of the team, the main trajectory of the film. It is an example that highlights the dangers of using music for manifest localisation if it is done with a lack of sensitivity for the demands of a particular narrative and its structure.

Table 1-8: The American Sound and the Taiwanese Impression used in 'Faithball'



Music can be used to bridge and soften cuts and scene shifts on the image track (see Davis 2010, pp.142-143 for a discussion of that aspect of film composition). In the examples above, however, abrupt scene changes and blunt shifts in musical genre, instrumentation and cultural import reinforce each other and create a sense of interruption. This is especially problematic since the temple scenes, regardless of how emotionally important they may be to the characters, are not the main storyline of the film. Accompanying them with traditional instruments and their specific timbres and cultural connotations highlight the role of the administrator, who has only a supporting role, is elevated by the music to have more importance than the

story justifies. Here, music could have played a mediating role that would have kept the storyline more coherent and more focused on its main trajectory.

A similar example of using a strong culture-signifying instrument without consistency throughout a film can be found in *Twa-Tiu-Tiann* (2014). Traditional instruments are introduced to capture a nostalgic image as in *Faithball*; unfortunately, though, puzzling arrangements engender confusion. When the main character Yo-Shi accidentally travels back through time to the Japanese colonial period, bumps into and then joins the dragon and lion dance group, the first musical piece is led by dizi[182] with the accompaniment of an unexpectedly agitated modern rock-band arrangement (00:19:00). In this arrangement, the function of using a traditional instrument for nostalgic illustration is in conflict with its own accompaniment. Also, most importantly, the combination does not recur in different scenes of the film, with the unique sound of the dizi more of a foregrounded singular gesture that does not become part of the musical or narrative fabric of the film.

It could have been a chance to create an exclusive 'music signature' for the film, if the particular combination of the new and old sounds had been developed sufficiently and used in different scenes. As discussed in the case study of the orchestral waltz used in *Eyes Wide Shut* (1999), Gorbman maintains that "this Shostakovich waltz does not conventionally fit, but it nonetheless becomes the 'film's signature' by means of repeatedly playing it in the film (three times altogether) and continuously accompanying scenes of a plenitude that the two main characters Bill (Tom Cruise) and Alice (Nicole Kidman) foreground as their image in public (see Powrie and Stilwell (eds.) 2006, pp.7-9).[183] Although there is an obvious tension between the world of the story and the world in which the music originated, the narratively consistent use of the music establishes it as a signature for the core element of the film, its central couple.

[182] Dizi is a traditional woodwind instrument from Han culture, it is also called the Chinese transverse flute. Made with bamboo, it is famous for its bleak and light-coloured timber, and is another woodwind instrument from Han culture. Mainly used in folk music and traditional Chinese ensembles, it is also adopted in current films to suggest Han culture.

[183] Regarding localisation, the Shostakovich waltz used in *Eyes Wide Shut* is mainly a piece of background music, it does not emphasise the differences of the original piece and the storyworld.

Conclusion

From live accompaniment for silent films to theme songs composed and then becoming famous through their use in films such as '*Peach Blossom'* (1933) (Yeh 2001, pp.133-139)[184], hybridisation with Japanese enka and modern western pop created a close relationship between pop music and film music in Taiwan. Folk music as well, owing to its familiarity to domestic audiences, has been appropriated in early Taiwanese films and in post-TNC. Although folk song collection and study happened later than in western countries, and they were not collected until the 1930s, folk music eventually became respected. With rearrangements of folk songs being performed and folk song collectors and composers being introduced in venues (such as the Shih Hsu Music Library), the music was eventually appropriated in current films.

Early taiyupop and folk music can not only be considered a predecessor of intercultural collaborations in the music industry but also echoes the phenomenon of transnationality throughout the entire music industry. Hybrid songs have their historical value for current filmmakers because they preserve an idea of the culture of 1960s Taiwan, with its hybridisation originating from the forces of post-colonisation and immigration. Today, the significance of the revival of taiyupop-style music is a nostalgic feature of current Taiwanese culture in itself, as well as also being echoed by the inclination to adopt local (and nostalgic) musical elements in post-TNC. Taiyu culture can be regarded as an integral part of the recent popular culture of Taiwan, with the adaptation of those songs in post-TNC films being part of the revival of local traditions.

T-pop, including taiyupop, kuoyupop and other dialect songs, the rise of nativism and an interest in western folk and rock music, as well as the growth of the pop industry all fostered the wave of Taiwanese campus song in the 1970s. From the 1980s to the 1990s, the pop music industry was so prosperous that it even survived and boomed in pan-Chinese countries when the domestic film industry suffered a time of depression. As Moskowitz writes, "In the 1980s and early 1990s, Taiwan's popular music swept across China" (Moskowitz 2009, pp.69).[185] After the 1990s, an

[184] The first pop song (in the modern sense of the word) ever composed by the Taiwanese. Composed by Yun-Feng Wang, with lyrics by Tien-Ma Chan (a notable benshi in the Japanese colonial period).
[185] Moskowitz further mentions that "[i]n the 1980s and early 1990s, Taiwan shared its musical fame with Hong Kong. After Hong Kong's return to China in 1997, however, Hong Kong lost much of its glamour in the PRC's imaginary and Taiwan took an even more central role – by 2002 Taiwan's Mandopop accounted for an estimated eighty to ninety per cent of Chinese language music sales in the PRC" (ibid. and Wong 2003, pp.153).

increasing number of music/musicians/songwriters from various cultural backgrounds were incorporated into the popular music industry. Taiyupop was revived using modern songwriting (Jody Chiang) and through the incorporation of rock bands (Wu Bai and Mayday), indigenous singers became famous (such as the pop singer A-Mei) and traditional musical elements even featured in some hit songs (such as '*Blue and White Porcelain'* (2007) by singer/songwriter Jay Chou). As a whole, "the music industry brought local music to the international stage" (Cheng 2017).

The cross-country success of T-pop as a transnational practice allows more integration of various elements from different traditions without creating a sense of conflict. As Yen-Ying Su discussed in her PhD thesis, in which she analysed Jay Chou's film *Secret* (2007) with regard to its use of pop songs and its display of Chinese instruments in a western musical style, she found that Jay's use of classical piano in the film as an instrument common to most spectators throughout the world helped reduce the cultural gulf between Taiwan and other countries (Su 2012, pp.196-248). To use a range of musical elements from popular traditions and to integrate them with T-pop, helped by the traditionally close relationship between the film and popular music industries, has become common in Taiwanese films and has enriched their soundtracks. Recent examples are theme songs for the films *The Great Buddha+* (2017) ('*With or Without'*) and *GATAO 2 – The New Leader Rising* (2018) ('*Lord Guan'*) that integrate traditional Taiyu singing into the setting of pop-rock style band music, while *Back to the Good Times* (2018) adopts the starring pop singer/songwriter Crowd Lu's music and his folk blues guitar-based songwriting to set up a modern taiyupop tone for the film.

Nevertheless, it is a gradually developed stylistic signature, with specific rhythmic patterns and harmonic changes, that has made Taiwanese pop recognisable and helped it survive waves of cultural globalisation. As part of a broader tendency of allusive localisation in post-TNC films, the stylistic signature of T-pop has been appropriated as the foundation of many soundtracks, with its use as a leitmotif helping to build musical continuity and a consistent musical tone throughout films, whilst also adding to their construction of a shumin space at the same time.

Indeed, as Rick Altman demonstrates (Altman 2001 in Knight and Wojcik (eds.) 2001, pp.24-25), the use of popular music can be a benefit for a film by attracting audiences for whom the music used in the film is familiar and significant. There are, however, also risks associated with adopting pre-existing pop songs in film

if it is done without consideration for musical coherence. Music with strong local connections sends clear messages, but if a film switches between such strong messages without a strategy for justifying such switches, or for mediating between different music, the music can fragment the construction of a coherent storyline and generate confusion for the audience.[186] Film music needs to work both with regard to the external references it draws into a film and with regard to the internal construction of a film and pre-existing music. Providing rich opportunities for the former, can make the latter more difficult if it is not used with skill and consideration.

[186] Jeongwon Joe proclaims that "[m]any film music composers have pointed out the inappropriateness of continuous score for various reasons: Bernard Herrmann, for instance, professed that music with discrete and short phrases is more effective for the audience" (Brown 1994, pp.154 cited Joe 2006 in Powrie and Stilwell (eds.) 2006, pp.58). I agree with the statement but argue that musical fragmentation may, of course, be a distinct feature of a film; whether and how it works can only be judged in the context of the film as a whole.

Chapter II: Use of Pre-existing Music in Post-TNC

This chapter focuses on the use of pre-existing music in post-TNC. It covers different approaches in the adaptation of pre-existing music with regard to the relationship of the music with the narrative and other elements of the film, and its functions with regard to localisation. Case studies establish how the music work with the rest of the film with regard to the principal options of proximity, counterpoint or background, while the categories discussed under the purpose of localisation are expanded from 'place' to 'time' and 'group of people' to arrive at a more comprehensive understanding of the concept of localisation. The criteria for assessing the success of the music in doing what it does are those outlined in the Introduction: (i) Are there local elements in the music?; (ii) Do those elements support the creation of the fictional space the film tries to construct?; (iii) Is the music successful as film music (that is, is the music used consistently to co-present the diegetic world)?

As Jonathan Godsall demonstrates, pre-existing music does not only belong to the film but "rather the world beyond the screen" (Godsall 2019, pp.1). Especially concerning the adaptation of topical pop songs, spectators will spontaneously connect the song, and by extension the filmic context in which it is used, to the 'world beyond' where the song originated and to which it refers. How well this works in a film depends on the fit between the topic and original context of the song, and the filmic context into which it is integrated; it can be enriching as well as confusing.

Focusing on pre-existing music in post-TNC, this chapter provides examples of the different ways of using it (such as borrowing a tune for a new arrangement, a variation on a borrowed tune, stylistic allusion or intentional imitation as pastiche), introducing different functions of pre-existing music (as proximity, counterpoint or background to signify a place, time, group of people or a specific character), with topics relating to nostalgia, the adaptation of current T-pop stylistic signatures, possible drawbacks of using pre-existing music and the use of classical music all discussed, before finally bringing together different aspects in a case study of the appropriation of *'Dragon Goddess in the Bitter Ocean'* in *GF*BF* (2012).

Adaptation of Nostalgic Songs in Post-TNC

The nostalgic wave in recent Taiwanese culture has also shown itself in film productions following the stronger attention given to local arts in recent times. Nostalgia in the films reflect features of old taiyupian with modern aesthetics. Films such as *Monga* (2010), *Seven Days in Heaven* (2010), *Night Market Hero* (2011), *David Loman* (2013), *Lion Dancing* (2014) and *Twa-Tiu-Tiann* (2014) are all representatives of this wave. The characteristic features of these post-TNC films are the use of Taiyu language and a hint of the old taiyupian culture, as well as the focus on the lives of shumin and their experiences.

The reasons for the wave of nostalgia in recent Taiwanese films can be seen in the increasing focus on shumin and the perception of the value of preserving past artistic production as part of the national story. With the incorporation of shumin space into commercial products, especially in film and popular music, the focus of local stories has been expanded to the illustration of local issues in the past, opening up the opportunity to attract audiences from different generations. Moreover, since the government archives historically valuable films and provides scholars and spectators with the opportunity to research or appreciate films that had been forgotten for decades,[187] people have started to pay attention to historical films, nostalgic songs, old objects and architecture imbued with historical importance. Examples can be found in *Forever Love* (2014) (a portrayal of the taiyupian industry in its golden age in the 1960s), *Twa-Tiu-Tiann* (2014) (with reference to the rise of nativism during the late Japanese occupation) and *Dintao* (2012) (based on the story of bunch of youngsters who adapt the traditional custom of 'dintao'[188] with their creative variation on religious music with rock music). In addition, there has been an attempt to revive gezaisi films as well, such as *Flying Dragon, Dancing Phoenix* (2012).

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[187] The website of the Chinese Taipei Film Archive (CTFA) provides a history of its development: "Up till 1979, there was no organization responsible for collecting, restoring, preserving, and researching on films made in the Republic of China. Most films made in the 1930s and 1940s were damaged or lost, this makes the research of Taiwan film history even more difficult. In 1979, Government Information Office [GIO] recognized the importance of salvaging film heritage and founded the Film Library under the Motion Picture Development Foundation of R. O. C. Later, to emphasize its function of preserving film culture heritage, the Film Library was upgraded as the Chinese Taipei Film Archive (CTFA) in 1989. CTFA is supported by the government in budget and the archive's operation is supervised by the government. The plan for the future is to upgrade the Chinese Taipei Film Archive to the National Film Center." (information from *About Us,* in website of Chinese Taipei Film Archive. Available from: http://www.ctfa.org.tw/en_index.htm [Accessed 29/03/2020].

[188] See footnote 90.

Figure 2-1: Image of the Ritual Convention Dintao[189]

As mentioned in the previous section, the intimate relationship between the pop music and film industries contributed to a golden age of Taiwanese film in the 1950s and 1960s, with the music serving as a platform linking local music to the transnational sphere, both in early pop songs and in film music (see the example of a musical piece composed by Lan-Ping Chou for *Brother Wang and Brother Liu Tour Taiwan* (1958) on page 48). This relationship started in 1931, the commencement of Taiwanese pop music, when '*Peach Blossom*' (1931) was published along with the film of the same title.[190] There are also countless adaptations of folk songs in taiyupian, such as *'Tiuh-Tiuh-Tang-A'* (n.d.)[191] in the gezaisi film[192] *Xue Pinggui and Wang Baochuan* (1956), '*Rainy Night Flower'* (1934)[193] in the eponymous film *Rainy Night Flower* (1956) and '*Patch the Broken Net'* (1948)[194] in another eponymous film *Patch the Broken Net* (1956)[195] . These folk songs were reflective of the lives of

[189] Image from *Dintao,* in website of JIBAO. Available from: https://jibaoviewer.com/project/597eab2c6d2801807782e86c [Accessed 20/02/2020].
[190] For a brief history of both kuoyupop and taiyupop, as well as the musicological introduction to T-pop as a whole, please see Chapter One.
[191] Lyrics by Fu-Chu Liu, composed by Chuan-Sheng Lu.
[192] For the term explanation of gezaisi and gezaisi film please see footnote 17.
[193] Lyrics by Tien-Wang Chou, composed by Yu-Hsien Teng. The song was so popular that Columbia Record Company (a Japanese-run company in Taiwan that pioneered the production and publication of popular music during the period of Japanese rule) even commissioned the lyricist Tien-Wang Chou to extend this song to be a short play. Later, the song was also adopted into a patriotic Japanese-lyric song '*The Proud Solider'* (1938) – marching songs for the Japanese military to recruit Taiwanese soldiers, encouraging them to be the heroic fallen cherry blossom and sacrifice their lives to the Mikado (the emperor of Japan).
[194] Lyrics by Lin-Chiu Li, composed by Yun-Feng Wang.
[195] There were also films inspired by and produced due to the popularity of a specific song, such as '*Constantly Old Love'* (the eponymous song released in 1959 and the film in 1962); the filmmakers even invited the famous songwriter Yi-Feng Hung (the hybrid songwriter discussed with the triplets

people in Taiwan at the time, with their use in films contributed to the signature of taiyupian (Liao 2001, pp.85-93).

Post-TNC shares the closeness between the two industries, with current films also adopting those historical songs to re-illustrate the environment of the 1960s. Today, since those songs have been familiar to people for decades, they are already in the shumin memory, allowing an immediate connection to the times and contexts of the original songs. Several case studies in the following sections show how nostalgic post-TNC cinema is, and how the music reacts with the stories and visual strategies of the films, films such as *Monga* (2010), *Seven Days in Heaven* (2010), *Night Market Hero* (2011), *David Loman* (2013), *Forever Love* (2014), *Twa-Tiu-Tiann* (2014), *Sweet Alibis* (2014), *Sex Appeal* (2014), *Kara-Orchestra* (2015), *Zinnia Flower* (2015) *Forêt Debussy* (2016) and *Killed by Rock and Roll* (2018).

The Adaptation of Historical Songs Before and Including the 1960s

In post-TNC, pre-existing historical songs mainly function as signifiers of time and space. Historical songs tend to be foregrounded as diegetic music or the theme song for the whole film, while other songs are used as background music; none of the examples so far use them in counterpoint to the images. The rest of this section mainly introduces the functions and approaches of adopting historical pop songs in a relationship of proximity to the image as reinforcement of what a film (scene) tries to say and to add to the range of elements a film can use to suggest time, place or group identity, and to imbue the images with a sense of nostalgia.

Taking the use of a historical song '*Tiuh-Tiuh-Tang-A'* (n.d.) in the film *Twa-Tiu-Tiann* (2014) (40:46)[196] as an example, the original lyrics of '*Tiuh-Tiuh-Tang-A'* are about a train moving through a tunnel and the sound of dripping water (or the

pattern in the section *Hybridity in Early Popular Music* in Chapter One) to be the main actor of the film.

[196] *Twa-Tiu-Tiann* is a comedy film that has two storylines, one in the present and one in the past, during the Japanese occupation period. It tells the story of a student who accidentally falls back into the past and there (or rather then) meets his lover. The film illustrates historically important events, such as the landing of the Japanese emperor and the action of Wei-Shui Jiang's (1890-1931) dispute over the Japanese. In addition, Wei-Shui Jiang is a key figure who started the early wave of nativism during the colonial period. He started an association (Association of Taiwanese Culture, 1920) spreading knowledge to the people when the majority of the Taiwanese were not allowed to go to school. His act of spreading modern knowledge and the establishment of a private-run party (Taiwan People's Party, 1927) was regarded as a revolt and disloyalty to the Japanese emperor, thus being imprisoned over ten times.

sound made by the miners), and is comprised of mostly imitations of the sounds in the tunnel as an evocation of working life at that time. However, the appropriation of the song is not about those working lives but refers back to another adaptation of the song, in a stage play.

'Tiuh-Tiuh-Tang-A' is a folk song banned by the Japanese because the Hakka composer Chuan-Sheng Lu (1916-2008)[197] adopted it for *Capon* (a stage play performed in 1943). The authorities accused it of having an overly Taiwanese sound, despite most of the lyrics being onomatopoeia, mimicking the sound of a passing train. The post-TNC film *Twa-Tiu-Tiann* appropriates the story of this incident and strengthens the sense of nativism by having A-Rei sing fearlessly in the face of the colonial authorities. It is in a scene that signifies nativism by using an historical truth: the scene itself may be fictional but the sense of conflict, oppression and resistance has been strengthened in the film by this reference to an historical truth. Specifically speaking, the song is an appropriation that borrows the social and historical connotation and functions as a time-and-space signifier when it was used in *Capon,* rather than the actual meaning intended by the original song.

Figure 2-2: A-Rei Sings "Tiuh-Tiuh-Tang-A" (Pointed by Arrow) in 'Twa-Tiu-Tiann' with JP Soldiers (left)

[197] Chuan-Sheng Lu is honoured as The Father of Choral Music in Taiwan; he not only composed hundreds of pieces of choral music but also devoted himself to the collection of folk music.

Figure 2-3: Stage Performers Join in Singing the Song to Intimidate the JP Soldiers and Leave Theatre

'Wild Rose' (originally in 1815, rearranged in 2008) in *Cape No. 7* (2008) is another example of adopting a folk song; however, this instance shows complex, double relationships of traditional/modern and Taiwanese/Japanese. '*Wild Rose'* is a song with historical and cultural significance for western audiences and Japanese and Taiwanese ones, albeit different ones in each case. Composed by Franz Schubert (1797-1828) in 1815, the original piece of music is based on Johann Wolfgang von Goethe's (1749-1832) poem *Heidenröslein*. *Heidenröslein* spread to Japan during the Meiji Restoration (see footnote 8) where it became very popular, before later reaching Taiwan after the Japanese occupation had started. Its popularity has made it into a quasi-folksong, especially after it became one of the communal memories of both Japanese and Taiwanese students who shared the same educational system during the period of Japanese rule. In *Cape No. 7*, it is Mao-Po, the yueqin[198] player, who initially sings the melody '*Wild Rose'* while riding a motorcycle (5:57 – 6:24), reminding the audience in the cinema of the song early on in the film, and making the point that for him as a traditional musician, this is part of his musical heritage. Towards the end of the film, he plucks away alone on stage and encourages his band

[198] Yueqin is a rounded-shape pluck instrument, also known as a moon guitar. As a Han traditional instrument, yueqin is used in Beijing opera orchestras as the melodic instrument often played with the bowed section. In Taiwan, the instrument has been derived with a longer neck and often plays along with a solo singer or with classical/acoustic guitar instead. Historical speaking, yueqin is related to traditional Han Chinese music as it had developed in eastern China but the instrument has long been regarded as a Taiwanese traditional instrument thanks to the significant number of folksongs on the island that use the yueqin.

members and the invited Japanese male singer to make music together, which creates the perfect ending dissolving cultural distance and barriers between different groups of people both for the love story and the music-career storyline (2:01:38 – 2:04:59).

Specifically speaking, the use of the yueqin playing the purposeful tune of '*Wild Rose'* is not only culturally significant but interesting as an example of adopting a traditional Han instrument in an innovative way. In this instance, the yueqin takes off its halo of being an iconic instrument specifically signifying Taiwanese tradition because it is combined with other multicultural instruments and integrated into a contemporary band playing popular music – the tradition it represents becomes part of that modern melange (and that tradition itself is a multi-layered one, in which a traditional Chinese instrument plays the melody of an Austrian art song that had become a quasi-folksong in Taiwan through the influence of the colonial power, Japan).

In this case, the song clearly functions as a signifier of time and (cultural) space but it is not entirely clear what time and space. Given the plot of the film, a reference to 19th-century Austria is unlikely to be intended, while that of Taiwan's Japanese colonial past makes more sense, though overall it probably mainly serves as a signifier of Mao-Po's relationship to the past, and to traditional culture.

Both of the examples in this section function as signifiers of time and space but they also show that the appropriation of historical songs may require deeper study of historical backgrounds (as well as a clear understanding of the role songs play in the storyworld, e.g. for particular characters, such as Mao-Po) to assist in how we understand pre-existing songs.

The Adaptation of Nagashi/Karaoke in Post-TNC Films

Another example of applying manifest localisation is *Forever Love*, with both Japanese heritage and historical taiyupian culture adopted in the film and its music. The Japanese connection can be found in several scenes in which characters are singing karaoke accompanied by a nagashi band.[199] Nagashi bands possess their own hybridity aspect because of their relation to Japanese culture. This particular form of entertainment originated in Japan but became rooted in local lives in Taiwan,

[199] For a brief explanation about nagashi please see footnote 26.

gradually becoming one of the most representative entertainment forms of the Taiwanese; consequently, for a contemporary audience, nagashi may no longer necessarily evoke colonial issues but better serves as an example of localisation instead – an instance of past-Taiwanese culture rather than a cultural form imported by an occupying power. In post-TNC films, the tendency to perceive the past from the perspective of a lament for historical injustice and suffering has gradually diminished and been replaced by a tendency, in recent films, to highlight Japanese colour as an integral part of local culture.

Nagashi/karaoke is a shumin entertainment, inherited from Japan but passed on by Taiyu-speaking people (generally known as islanders). It is also another example of the historical connection between taiyupian culture and Japan. Examples of nagashi/karaoke on screen can be found in many films, including *Monga* (2010), *Seven Days in Heaven* (2010) and *Forever Love* (2014). Table 2-1 below presents scenes that use taiyupop as part of nagashi/karaoke in the three films. This section will show how the focus of the adaptation changes from the presentation of nostalgia to one connoting lyrical and socio-cultural significance.

Table 2-1: Adaptations of Nagashi/Karaoke

		Year of the Original Song	Adopted Song	Composer
1	**Monga (2010)**	1981	*'Who Knows My Heart'* (1:12:00)	Chen-Nan Tsai
2	**Seven Days in Heaven (2010)**	1992	*'Romance Cha-cha'* (00:12:54)	Yu-Hua Lo
		1993	*'Heartbreaking Hotel'* (00:50:43)	Ikuso Yoshi (Japanese)
3	**Forever Love (2014)**	1962	*'Formosa Mambo'*	Yi-Feng Hung
		1958	*'Constantly Old Love'*	Yi-Feng Hung

Compared to the instrumental background music, the use of vocal music foregrounds the music, with the obvious signification of the lyrics making the song

and its meaning stand out.[200] With regard to nagashi/karaoke culture, a localised atmosphere goes along with the introduction of an islander character. *Monga* (2010) tells a story of 1980s gangsters based in the district named Monga (southwest of Taipei), focusing on their brotherhood, love and hatred. *Monga* delineates the aftermath of the cultural shock and social impact on the dignified Taiyu-speaking gangsters (islanders) in their clash with Mandarin-speaking gangsters (Mainlanders).[201] In *Monga* and other post-TNC films whose stories concern islanders' culture, the most obvious way of representing the specific cultural colour via music is the approach of manifest localisation through the direct adaptation of old taiyupop. This approach of using pre-existing pieces is common in films throughout the world that aim to signify proximity to the culture of a specific group of people.

Of the examples in the table above, '*Who Knows My Heart'* (1981)[202] foreshadows the doomed fate of the boss of the islander gangsters, Geta (1:12:13). The use of pre-existing taiyupop underlines Geta's forthcoming death and foreshadows the betrayal of his sidekick Monk, who joined his group but is secretly in contact with the Mainlanders. The lyrics below are synchronised with a close-up of Monk and contrasted with shots of Geta singing entertainingly, with the implication being clear – the film tells us what will happen through the song, which is in proximity to the scene not just culturally as an example of localised culture (albeit with a hybrid origin) but also in terms of its function as a medium of foreshadowing, of providing narrative information.

Figure 2-4: Scene of Geta Singing Karaoke

[200] Extensive readings on the use of pre-existing music in film please refer to *Changing Tunes: The Use of Pre-existing Music in film* (Powrie and Stilwell (eds.) 2006) and Jonathan Godsall's *Reeled In. Pre-existing Music in Narrative Film* (Godsall 2018).
[201] The conflict between islanders and mainlanders has been widely discussed in the domestic literary sphere, as well as in Taiwanese cinema, most prominently in Hsiao Hsien Hou's *City of Sadness* (1989).
[202] Link to the song, available from: https://www.youtube.com/watch?v=So85L8PmeLw [Accessed 23/03/2020].

Figure 2-5: Monk Drinking Alone

Lyrics accompanying the close-up on Monk:

"Stepped into the underground,
I shouldn't have.
Now I want to undo my mistakes,
Who would understand?"

The example in *Seven Days in Heaven* (2010) also uses a taiyupop song with the character singing karaoke on screen but it functions in a controversial way. *Seven Days in Heaven* is a comedy featuring black humour with a focus on the distinct contrast between a Taiwanese traditional funeral and the viewpoint of contemporary people. It is a black-humoured film about a Taiwanese girl who grieves for her father's death, with the comedic part of the film coming from the social convention that constantly interferes in her life that demand the families of the dead undertake regular grieving, crying on a time schedule according to convention. Following the social convention, people hire a troupe of musicians and a few actors/actresses to cry (also helping the families to cry) for the dead person, as well as a Buddhist or Taoist priest to call the spirit back home and finally release it from the body. In the film, White Chin is the character who cries in the funeral troupe. However, controversy arises when she is found to be a karaoke singer, and especially when she is seen singing the song '*Romance Cha-Cha'* (1992)[203] in a club to entertain customers (00:12:53), with the topic of love and the dancing and uplifting sentiment of the song heightening the sense of controversy.[204]

[203] Link to the song, available from: https://www.youtube.com/watch?v=dJ89kfL62Ak [Accessed 30/03/2020].
[204] Similar approach of using pre-existing songs to highlight the sense of controversy can be found in the use of '*Have Nagila*' in the same film, see the section *The Use of Pre-existing Music as Counterpoint and Background* in Chapter Two.

Figure 2-6: Karaoke Scene in 'Seven Days in Heaven'

On the other hand, when the storyline turns to the night market scene in memory of A-Mei's dead father, again by introducing them singing karaoke, the taiyupop '*Heartbreaking Hotel'* (1993)[205] has no foreshadowing function, nor sarcasm involved. It instead suggests A-Mei's memory of her father, while at the same time creating a taiyupop taste (00:50:38) – there is no lyrical implication involved here, the pre-existing song functions rather as a signifier of space and time as an explanation of A-Mei's memory.

Another example using verbal suggestions as a narrative technique is the song '*Constantly Old Love'* (1958)[206] in *Forever Love* (2014) – a romantic comedy based on doomed script-writer Chi-Sheng Liu and his love story with suddenly famous actress Mei-Yueh Chiang. The film is set against the backdrop of the booming 1960s film industry in Taiwan and the music and ideology of the people at that time. 1960s Taiwan was in an unstable socio-political situation, with there being a significant degree of social complexity between different groups of people, namely, the confrontation between islanders and mainlanders, the tensions created by the Martial Law[207] and the incomplete process of decolonisation from the Japanese. These conflicts are illustrated in *Forever Love*, which re-imagines the turbulent time, yet in a self-mocking way that dissolves the political implications of the film.

As a disrespected but talented scriptwriter, Chi-Sheng desperately works day and night to accomplish his demanding job in the booming film industry. The film company focuses only on profits, which fails to satisfy his more artistic impulses. In a scene in which Chi-Sheng is working on his script but is being annoyed by his boss

[205] '*Heartbreaking Hotel'* is about a lonely man/woman sitting in a dim hotel singing and drinking alone, with no one to love. For clarification, the song has no relation to the famous same-titled song from Elvis Presley. Link to the song, available from: https://www.youtube.com/watch?v=Jl0CAEZn9II [Accessed 29/03/2020].
[206] Link to the original song from Yi-Feng Hung, available from: https://www.youtube.com/watch?v=qJzLvDFeB2Y [Accessed 29/03/2020].
[207] See the fuller explanation in footnote 13.

and the crew of the film company, he cannot help but to step out to join the karaoke when the crowds are singing '*Formosa Mambo'* (1962)[208] (00:18:40). Then, Chi-Sheng, looking wicked, chooses '*Constantly Old Love'* (1958) from Yi-Feng Hung to sing in the karaoke, which might seem like a random popular song at the time but has song's lyrics about a failed romance and have implications for his situation:

"At the moment when I decide to forget you,
All the bygone romance occurs, and all I think of is you.
Knowing you sowed all your wild oats for our relationship,
I am still deeply in love with you.

Ah… think of you (x3).
Have no idea,
but the image of us at the harbour recurs again."

Chi-Sheng sings the original lyrics, cheered by the crowd until he revises the lyrics as follows:

"Knowing you ***as a brutal animal,***
I am still making money for you.
Ah…spit, spit, I spit on you.
…"

The revision of the lyrics allows the song to allude to the storyline which illustrates the breach of the main character with his employer. The scene is also another example of the intimacy between the culture of taiyupian and Japan in the visual sense, not only because of the Japanese-style room ('washitsu') and the costumes but also because of the comic-book-style cuts when Chi-Sheng's boss hits him (19:23-19:37). Japanese comic books were popular in Taiwan for a long time, with this particular moment of editing fitting a scene portraying Japanese-influence, re-articulating the intimacy between taiyupian culture with Japan.

Most distinctively, the comic approach of attaching a Chinese cymbal to the close-ups of Chis-Sheng's tortured look when he is hit by the boss is an example for the more general technique of instantly showing a short reaction, movement or sentiment through a sound effect created by real instruments, something common in

[208] Link to the original song from Yi-Feng Hung, available from: https://www.youtube.com/watch?v=6tIzA9gs1M4 [Accessed 29/03/2020].

taiyupian and domestic TV shows (which also shows the intimacy of the film and the local TV industry as mentioned earlier in the section *Shumin Films* in Chapter One).

As in the examples provided in this section, the adaptation of the shumin entertainment of nagashi/karaoke on screen can fulfil different functions that pre-existing music typically has in films. It can be the signifier of a specific time and space, or a group of people, suggest sarcasm or foreshadow the plot through implications contained within the lyrics, whilst at the same time signifying cultural and social practices with its own historical backstory and meaning for the characters shown on screen.

Nostalgic but not Historical

Adopting popular music can be a marketing strategy used to attract filmgoers by bringing their most familiar songs into the cinema, as argued in the last chapter. Taking *You Are the Apple of My Eye* (2011) as an example, there are both nostalgic pop songs from the 1990s ('*Never Look Back'* (1989) and '*Syndromes of Love'* (1989)) and a more recent one ('*Nunchucks'* (2001)), with the use of such popular pre-existing songs making the film more marketable and seeing it listed as the third best-selling Taiwanese film according to Activator Marketing Company (discussed in the *Shumin Films* section in Chapter One). In a similar way, *Our Times* (2015) and *Take Me to the Moon* (2017) use 1980s and 1990s pop hits[209] respectively to connect viewers to those times and create a sense of nostalgia, similar to the ways that pre-existing historical songs are used in *Cape No. 7* (2008), *Twa-Tiu-Tiann* (2014) and *Forever Love*, as shown previously. The following section provides examples of the appropriation of songs that suggest earlier times, but not historically as far removed as the ones referring the 1960s, which would only be directly nostalgic for a very small part of the audience.

Our Times (2015) aimed at the illustration of the 1990s by adopting 1990s hit songs. Although it is also nostalgic to some degree, it is mainly discussed here because popular music from the 1970s onwards used in recent Taiwanese films tends

[209] *Take Me to the Moon* uses five top hits of Yu-Sheng (Tom) Chang (1966-1997), which are '*My Future is Not Just A Dream'* (1994), '*Miss You Every day'* (1988), '*Take Me to the Moon'* (1992), '*I Wish'* (1994) and '*Don't Want to Loss You'* (1995). Tom Chang is a legendary songwriter and singer of this time who died in a car accident at the peak of his career at the age of only 31.

to be music using western forms and styles, from campus song to pop-rock, though these songs are still subjected to localising practices through the use of a T-pop style that experienced a boom period between the 1980s and early 2000s, leading to such music having a double reference to international models and to the local music industry.

Our Times is a campus comedy about the memories of office worker Chen-Hsin Lin who is tired of her recent life and tries to find meaning through looking back at her high school past. Her memory flashes back to her determined chase of her first love, and the following romance with the campus gangster Tai-Yu Hsu, who shares memories of pursuing dreams and love with Chen-Hsin. In the end, Chen-Hsin encourages herself to quit the job she resents and buys a ticket to a concert by her favourite idol Andy Liu (who is a real-life singer famous since the late 1980s). On her way, she accidentally bumps into Andy and gets a ticket from Tai-Yu, who is now working with Andy.

Due to the plot, famous song by Andy, '*Water of Forgiving Love'* (1994), the 1990s hit songs '*Club Broken Heart'* (1990) from The Grasshopper and '*Love Fire'* (1994), and '*Nice to Meet You'* (1993) from Eric Suen are used to build the background of Chen-Hsin's memory. The production of *Our Times* spent approximately NTD$5,000,000 purchasing the rights to these 1990s Taiwanese hits[210] that tap into the shared memories of the generation of those born in the 1960s and 1970s as it was the music they listened to during their teenage years, like Chen-Hsin.

As discussed, the most efficient way of capturing the atmosphere of a certain period is to adopt pre-existing music popular at that time, with the adaptation of hit songs clearly one of the most effective ways of portraying 1990s Taiwan, not least because these were very successful years for the popular-music industry in the country.

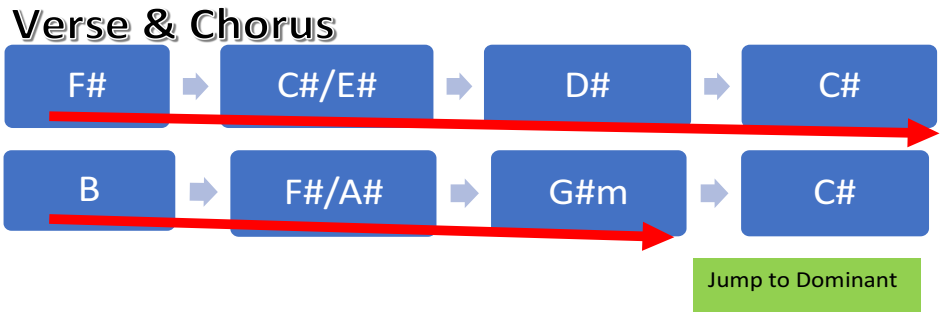
[210] The overall budget of *Our Times* was NTD$450 million, which means that the purchase of the copyright of the pop songs accounts for about 1% of the total budget. That is still comparatively lower than the music budget of Hollywood films, which according to the Taiwanese film composer CinCin Lee is ca. 5% when she discusses how the Taiwanese film industry disregards the efforts of local film-composers (JohnnyWen 2018).

Non-nostalgic Appropriation of Pre-existing Material

The Pop-Rock Trajectory

As discussed in Chapter One, pop-rock has been the most popular form in T-pop and has been localised by means of typical rhythmic and harmonic patterns, with numerous originally composed pop songs with these features having been used as the theme song for post-TNC films. Below is another example of the adaptation of the stepwise bassline, but this time, it is in a pre-existing rock song.

Table 2-2: Chord Progression of "Lethal Lover" by The Chairman



The song '*Lethal Lover*' (2010) in the film *Killed by Rock and Roll* (2018) functions not as a signifier of a time and/or space but instead, in this case, connotes the rebellion ideology, a common impression to most rockers around the world. The film is set in the 1990s and concerns a band member who is charged with murder. A year later, his daughter tries to reveal the hidden facts. The film stars musicians from underground bands and adopts pre-existing songs from famous local bands, such as The Chairman, Loh Tsui Kweh Commune and Ladybug, all seen making diegetic performances on screen. The film introduces Taiwanese-style rock music, which uses the same instrumentation as such bands in the west and throughout the world, but also the typical chord progressions of T-pop, which localises the global sound and roots the music in Taiwanese culture.

Another classic use of pre-existing pop-rock songs in commercial post-TNC films is the method of what I call a 'music-video like ending' in their (very) last scenes. Based on the familiarity of the pre-existing song and the T-pop sound, some Taiwanese films present their emotional climax with the largest ensemble playing the theme song in the final scene. Typically, the use of slow motion and retrospective shots in the previous scenes prepare the audience for this moment, with the

accompaniment of the main theme either in the foreground or as underscore – this particular presentation of the end of the story tends to be so precisely synchronised with the music that it makes such final scenes in some ways similar to music videos.

As discussed in Chapter One with regard to the creation of music continuity in *Forever Love* (2014) by the appropriation of '*Constantly Old Love*' (1959) in various forms, the music-video technique is adopted in the last two variations of the song in the form of pop-rock; the familiarity of the song and the typical T-pop form that people have heard and sung a lot in karaoke make it suitable for the final tear-jerking scene of the film. An example of this can also be found in the last scene of *You Are the Apple of My Eye* (2011), when the complete version of *Those Beyond Years* (2011), which has been used as accompaniment throughout the film as background music, is played in the same 'music-video-like' way to accompany the climax of the film.

Nevertheless, the approach is not limited to post-TNC, it can also be seen in old taiyupian. In *Early Train from Taipei* (1964), it is used for the reunion of the two characters who are in love but end up separated; the final version of the theme, like the two examples in post-TNC described above, accompanies the scene like a music video with foregrounded singing, imbuing it with a tone of bitter pathos. A musical difference is that there, the 'music-video' is accompanied by an 'even-triplets rhythm', a stylistic signature to old taiyupop (as explained in the section *Hybridity in Early Popular Music* in Chapter One).

This approach has been used so frequently that it can be regarded as one of the clichés of Taiwanese cinema, and it is especially used in post-TNC. The use of the descending bassline in song-writing and the final emotional lift brought about by the use of the (semi-)entire version of the theme song at the end of the film together establish a highly recognisable feature of Taiwanese films, and their connection with the Taiwanese pop music industry.

The Use of Pre-existing Music as Counterpoint and Background

In a minority of cases, post-TNC adopts localised pieces of music as a counterpoint to the narrative, creating a sense of detachment from the place of the action or the 'psychological place' of a character. In *Seven Days in Heaven* (2010),

both of the pre-existing songs are used create a sense of detachment either in an amusing (‘*Have Nagila’* (originally composed in 1918))[211] or melancholic way (‘*Galaxia’* (1997) from Ana D).[212] ‘*Have Nagila’* is appropriated to establish the black humour of the film: a celebration song is employed to emphasise the ridiculous side of a Taiwanese tradition in a scene in which A-Mei (the female lead) is asked to cry to show her filial duty to her dead father while her mouth is full of rice. The use of a Jewish folk song to accompany a Far Eastern custom immediately generates a sense of exoticism, an exoticism that fits the film surprisingly well because it emphasises the sense of detachment the characters themselves feel, their sense of alienation from the customs, even though they are in a place they should be familiar with. In this case, the scene makes no attempt to show the cultural significance and the emotion that the song originally suggests; it instead uses the song to exaggerate the alienation of the characters from the situation they are in by using the gap between that hollowness at the heart of the occasion and the exultant mood of the song – thus, the pre-existing song functions as a signifier of a character and her situation, which, in a way, opposes the situation the character is ostensibly in.

Indeed, use of localised music may make spectators feel closer to or detached from a suggested place. It can also be used as a simple background that fits a scene without suggesting anything by itself. Taking *David Loman II* (2016) as an example, ‘*Sea Wave’* (2002) plays as a taiyupop piece accompanying the dining scene in the background (04:59-06:01). Later, after the film title, ‘*Wife’* (2003) accompanies a scene as diegetic music from the radio (06:28-08:16). These two examples of adopting well-known taiyupop songs suggest no strong meaning in relation to nativism or nostalgia, they simply accompany this Taiyu-speaking family in a plausible way. In this example, the two songs may have been used to appeal to local Taiyu-speaking spectators, or at least to build up an atmosphere they are familiar with. However, no matter whether they are employed for commercial purposes or simply as an unassuming element of localisation, popular music can function to

[211] ‘*Hava Nagila’* (literally ‘let us rejoice’) is a Jewish folk song, usually sung with a dance during celebrations. It became famous in American pop culture, and from there has spread throughout the whole world, though most of the adaptations in films use it to signify Jewish culture. More information can be found in this short movie about this song, available from: https://player.vimeo.com/video/9003502 [Accessed 29/03/2020]. The version used in the film is performed by Harry Belafonte, from his album *Belafonte at Carnegie* from 1959.

[212] The version of the song adopted in the film is performed by Spanish singer Ana D, recorded live at a radio concert in Los Angeles.

accompany a film without being distracting – they can gently help create the cinematic space that a film is intent on building up, which is that of the shumin space for the Taiyu-speaking family in *David Loman II.*

Besides the many examples of musical localisation in post-TNC films, there are also cases of pre-existing music that suggest none of the features of localisation. *Sweet Alibis* (2014) provides an example for using a pre-existing song not to suggest localisation (even though it is a locally published pop song) but to establish a contradictory sentiment in an amusing way. In this criminal comedy, an inefficient detective is accidentally partnered with the chief of police's daughter, who is passionate but reckless. They unwittingly detect and start tracking the whereabouts of a wanted drug dealer and become involved in a serial homicide case. The scene that uses the song '*I really Love You'* (2007)[213] features two supporting characters, who are gangsters but also victims of the serial killer. They are not part of the central storyline but spice up the story in various ways. During the scene in question (01:19:12 – 01:21:31), the male gangster (The Boss) is killed and found by his transsexual partner (Sister Red). Sister Red holds The Boss and starts to sing '*I really Love You'* under a deliberately placed spot light, generating a melodramatic atmosphere that creates confusion about the relationship between the two characters in the story, making the spectator wonder if this is really a seriously sad scene. However, surprisingly, The Boss moves his head and answers Sister Red by singing with her, accompanied by cuts to their romantic memories. Here, viewers start to catch the sense of sarcasm because of the strong contrast between the over-embellished lighting and the vulgar sound of The Boss' singing. This example intriguingly adopts a pre-existing song to guide the spectators to another cinematic space – Sister Red's surreal imagination – rather than to create a sense of time, place or cultural context.

Overusing Pre-existing Songs – A Case Study of '*Spring Breeze'* in *Night Market Hero*

In general, film composers are responsible for supporting the narrative and the story world of the film, with music that can be diegetic or non-diegetic, pre-existing

[213] Written by Jonathan Lee.

or original, foregrounded or incidental, which can stand in a relationship of proximity, counterpoint or background to the implications of a scene – there are numerous ways of co-creating the cinematic space with music. One of the approaches, as shown in the case of the temple administrator in *Faithball* (2013), is the use of an instrument with a specific cultural significance as a quasi-leitmotif (such as the erhu in the case of *Faithball* to represent a character who is old-fashioned); a piece of heavy rock music can also be a stylistic signifier for the rebellious teenagers as in *Killed by Rock and Roll* (2018). Nevertheless, a competent film composer is also responsible for maintaining musical continuity and avoiding needless repetition. Accordingly, only if the composer diversifies repeated musical elements sensitively to react to the development of the narrative will the music achieve both continuity and a good fit with the development of the film.

Ever since the adaptation of the song '*Peach Blossom*' (1931)[214] in the film of the same title, Taiwanese cinema has promoted this tendency of using popular song as a marketing tool (Huang 2010, pp.126). Among pre-existing songs, one of the most frequently adopted in Taiwanese cinema is the Taiyu folksong '*Spring Breeze'* (1933), composed in the 1930s by The Father of Taiwanese Folksong, Yu-Hsien Teng (1906-1944), with lyrics by Lin-Chiu Lee (1909-1979). '*Spring Breeze'* is an influential and significant song for the domains of Taiwanese folksong, the popular music industry and the film industry.[215] Nowadays, composers from different backgrounds keep composing variations of this song to pay respect to it or appropriating it to signify the time and space of 1930s Taiwan. In film music, the two variations of '*Spring Breeze'* in *Night Market Hero* (2011) provide a typical example of the trend to adopt pre-existing music, an example that will help discover the merits and problems associated with current film composition.

[214] When exactly the history of popular music in Taiwan in a modern sense begins is unclear but most of the literature refers to '*Peach Blossom'* (1931) as the first pop piece in Taiwan. However, Ying-Fen Wang maintains that there had been records of published songs since 1929 (according to the index of Columbia Records), and she provides further information on the possible first songs, '*Eagle'* (1929) (Lee 2000, pp.7) and '*Xue Mei Misses Her Husband'* (Huang 2007, pp.15; both from Wang 2008, pp.176-182).

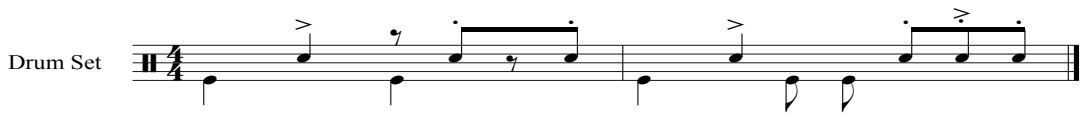
[215] There are two films with the same title, one from 1938 made by Taiwanese filmmakers during the Japanese occupation period, and one made in 1987 as a patriotic film.

Table 2-3: Variations of the Theme Music "Spring Breeze" in 'Night Market Hero'

Night Market Hero is a typical Taiwanese New Year's Film,[216] combining elements of comedy and local lives. The story is set in the fictional '888 market', where the main character A-Hua is currently elected as the head of the market union. He devotes himself to the market and enjoys his simple live maintaining an uplifting atmosphere around 'his family' (the vendors). In the meantime, he gradually falls in love with female journalist Yi-Nan, who is penalised and has to undertake community service at the market for breaking an electrical circuit. The happy atmosphere of the market twists when the construction company bribes the greedy councillor Chin-Liang Chang (played by the King of New Year's Film – Ko-Liang 'the pig' Chu), who then threatens to close the market. A-Hua passionately unites the vendors to protest and show the corrupt side of the councillor to the media, with the market ultimately being preserved at the film's conclusion.

There are two main categories of musical borrowing from '*Spring Breeze'* in *Night Market Hero*: adaptations of the tune in a new arrangement in a Latin style and in symphonic arrangements. It is initially used as leitmotif in the music for the opening scene (00:20-3:15), accompanying the scene of the bustling night market, as well as in the following scenes (02:56, 23:02, 1:01:02, 1:36:04, 1:46:01, 1:52:32, 1:54:50, 1:57:09), referring particularly to the storyline of the people in the 888 market. The Latin version accompanying the opening scene consists of a brass section and an Afro-Cuban rhythmic pattern on Latin percussion such as conga, bongo, cowbell and drum kit. The accented 2 and 4 beats, and the upbeat notes, are accompanied with staccato on brass, creating a danceable upbeat feel.

Score 2-1: The Basic Rhythm of the Arrangement of "Spring Breeze" Borrowing Latin-style Accompaniment

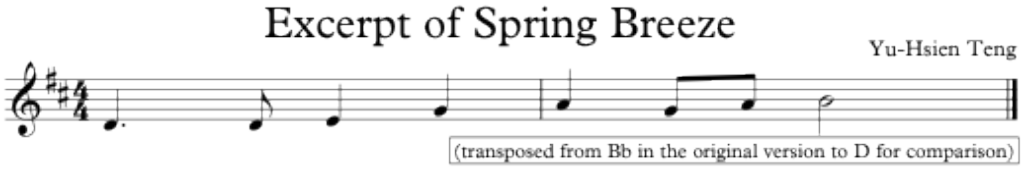


[216] Also mentioned in the *Shumin Films* section in Chapter One.

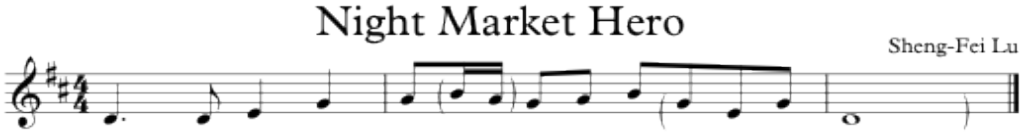
From the perspective of localisation, the choice of a Latin style in the film is somewhat surprising because there is no relation to any aspect of Latin culture in the story, with neither the rhythmic pattern or the instruments used related to features of T-pop music, so the music is clearly not meant to create the sense of a shumin space for this part of the film, at least not in a conventional sense. The uplifting and bustling atmosphere of the market could be understood as the reason for the musical association, or it could be the composer Sheng-Fei Lu's preference or personal strength, since he is one of the most pioneering keyboard players in Taiwan, and has introduced fusion and Latin styles to the contemporary music industry of the country.

Nevertheless, it is the use of the traditional Han instrument suona[217] – which leads the Latin ensemble in the rearranged melody of '*Spring Breeze'* – that brings us back to the location of the story. Interestingly, the suona, a brass instrument in a traditional Han ensemble, perfectly fits the timbre of the Latin brass section; in the re-arranged melody, the added notes (marked in brackets in score 2-3 below) also echo the upbeat feel constituted by the Latin ensemble. In short, it is the borrowed tune and the use of a traditional instrument that brings proximity to the uplifting local atmosphere of the Taiwanese market, while the Latin ensemble, as the accompaniment, fits with the timbre of the main melody instrument and builds up a vibe for the film.

Score 2-2: First Phrase of the Melody of "Spring Breeze"



Score 2-3: First Phrase of the Adopted Melody of "Spring Breeze" in 'Night Market Hero'



In terms of storytelling, most of the side characters are introduced with their own backstories to show the value of ordinary people, as shumin films tend to do. The over-emphasis on side roles and stories can be seen as an interruption of the narrative

[217] See footnote 181 for a fuller explanation about the instrument.

flow of the main plot. In the case of *Night Market Hero*, the music helps focus the story. The main storylines are the romance between A-Hua and Yi-Nan, the family drama around A-Hua and the revolutionary sentiments of the people in the 888 Market. As in most commercial post-TNC films, romantic scenes are accompanied by a piano (sometimes a guitar and other instruments) in T-pop form (with the typical rhythmic pattern and chord progressions explained in the section *Taiwanese Versions of Globalised Popular Forms* in Chapter One). Typically, as well, traditional instruments (usually playing in a pentatonic scale) accompany characters or plots strands identified or aligned with tradition and convention; in this case, erhu accompanies the plot involving A-Hua's grandmother and the family drama surrounding her.[218] Finally, the symphonic theme featuring the leitmotif of this film which borrows the tune from *'Spring Breeze'* is woven into the most important storyline, that of the revolution of the people in the 888 market.

Table 2-4: Variations of "Spring Breeze"

Storylines	**Motif**	**Atmosphere**	**Genre**	**Instrumentation**
A-Hua & Yi-Nan	Romance	Soft, romantic	Pop	Piano (lead)
Family Drama	Pentatonic scales	Nostalgic	Traditional	Erhu (lead)
Revolution of 888 Market	*'Spring Breeze'*	Romantic, nostalgic	Pop	Symphonic texture

With the inclination to elaborate on the stories of shumin as *Night Market Hero* does, the structure of the soundtrack would have worked if it only focused on the main plot strands and the elements of the designated themes as shown in Table 2-4 above. However, as in the film, if music does not consistently use the theme as a leitmotif that signifies the same time and space, character, culture, sentiment or event, it can generate confusion because of a lack of 'narrative continuity' (or consistency) even if it achieves musical continuity.

The first two storylines are accompanied by individual themes, clearly and characteristically. However, the music for the third one is rather uncoordinated and

[218] For the use of pentatonic scales as a signifier of Han Chinese tradition please see the *Musical Orientalism – Ambiguity and Stereotype* section in Chapter Three.

distracting during the final scene. The Latin version of the rearranged '*Spring Breeze'* (which appropriates the original melody for both the verse and the chorus of '*Spring Breeze'*) initially appears when two side characters are reconciled with each other – the emphasis put on a side plot by the use of the main theme reduces the association of '*Spring Breeze'* with the revolutionary sentiments in the market. Secondly, a different adaption of the song is used when A-Hua returns to the market and encourages the people to gather and fight the corrupt council. In this version, the use of an expressive piano intermingles with the romantic theme of A-Hua and Yi-Nan; nevertheless, the romantic tone dampens down the incitement of the revolution. The last variation of the theme plays when the councillor turns his back on bribery and reconciles with his family. The theme being used in relation to other family issues weakens the clarity of its function in the film.

As Mark Spicer notes, quoting Allan Moore, "style refers to the manner of articulation of musical gestures, and […] operates at various hierarchical levels, from the global to the most local" (Moore 2001, pp.441-442 cited Spicer 2010, pp.125). The rearrangement of *'Spring Breeze'* in various styles does enrich the film's soundtrack on a purely musical level. However, as argued in the introduction of the study, the assessment of music in post-TNC needs to take into account how music works in (and for) a film, not how it works as music. Regarding the use of pre-existing music as theme music, Jonathan Godsall suggests that "recognition of the quotation will bring it to the forefront of a perceiver's attention, rendering it a prominent (or 'audible', in terms familiar to film-music scholarship) feature of the film sequence" (Godsall 2019, pp.65). In this case, the use of a very well-known Taiwanese song certainly does that successfully but the prominence, or 'audibility' using Godsall's term, of the music achieved in this way also emphasises the problems of the leitmotivic use of the song throughout the course of the film because of its over-use and inconsistent connection with the narrative, leading to a failure in building up a coherent sense of meaning (or at least a set of associated meanings) for the song. In addition, the original lyrics of '*Spring Breeze'* encapsulate the sense of loneliness felt by a woman. However, due to its popularity, it has been over-used in films whenever a sense of nostalgia is needed, particularly with the intention of referring to native lives, in spite of the song's original meaning. In conclusion, the appropriation of '*Spring Breeze*' in *Night Market Hero* does function as a signifier of place (excluding the Latin elements in the first rearranged version) and also works as

a marketing strategy but it works less well as a leitmotif because it is used in too many different ways and for a variety of different purposes.

The Use of Classical Music in Post-TNC

As briefed in the Introduction, western classical music education was brought by the Japanese under its wide westernisation policy during the colonial period, and has been passed today in Taiwan. Followed by the spread of classical music on vinyl records, radio and in western films, people have familiarity to the music. Over time, the symbol of modernity that classical music stood for during the early periods has turned into a neutral music listening choice for the people in contemporary Taiwan.

Pre-existing classical music can support a film in the same ways as other music (by indicating time and space, a culture or the psychological situation of a character) but depending on the film and musical culture in which it is used, and depending on its cultural origin, can have different references and connotations. In the post-TNC period of Taiwanese cinema, popular music was the dominant mode but different kinds of classical music were also used, albeit with different functions. It is not normally used to indicate a particular time, location or group of people, or help establish a localised space. It can still be placed within different relationships to the storyworld and narrative (proximity, counterpoint or background), and can relate to characters in different ways.

Table 2-5: Examples of Using Pre-existing Classical Music

	Film	Song	Diegetic	Non-diegetic
1	*Sex Appeal*	Mahler: *sym. No. 1, 3rd movement*	✔	
2	*Kara-Orchestra*	Dvořák: *New World Symphony*	✔	
3	*Zinnia Flower*	Chopin: *Étude Op. 25, No. 1*		✔
4	*Forêt Debussy*	Debussy: *Clair de Lune*		✔

Sex Appeal (2014) tells the story of a music student suffering from sexual harassment and personal threats from her teacher, who is also the conductor of the university orchestra. As she is a student majoring on the clarinet, the movie specifically chooses the 3rd movement of Gustav Mahler's *'Symphony No.1'* (13:10-

14:07), a piece that includes extraordinary phrases played by the solo clarinet at the end of the long introduction and with short jumping notes that make it stand out from the legato long notes played by the ensemble. The scene initially builds up a mysterious atmosphere, before cutting in turn between close-ups of the student and the professor when the student is playing the clarinet solo (13:30), illustrating the uncanny affection between the two.

A similar example of using diegetic classical music occurs in the indigenous-themed film *Kara-Orchestra* (2015), a fictional story about the principal of the National Symphony Orchestra (NSO) secretly introducing indigenous music into the top orchestra in the country, before finally holding a concert combining indigenous singing with the orchestra in the National Concert Hall. While *Sex Appeal* uses an excerpt from Mahler's '*Symphony No. 1*' to highlight the relationship between conductor and clarinet student, *Kara-Orchestra* references Antonín Dvořák's approach of adopting Czech folk music into his *'New World Symphony'* – a way of appropriating folk music from a specific culture so that it fits a western classical orchestra.

Whether pieces are foregrounded as diegetic music or not, most pre-existing classical pieces seem to fittingly accompany the story or atmosphere of specific scenes as background music and have no intention of leading the spectator in a certain narrative direction. In the last two examples listed in Table 2-5 above, *Zinnia Flower* (2015) uses Frédéric Chopin's '*Étude Op. 25, No. 1'* to reflect a widower's memory of his wife who used to be a piano teacher but passed away in a car accident, whilst *Forêt Debussy* (2016) adopts Claude Debussy's '*Clair de Lune'* and other pieces by Debussy because of the career of the main character, who descends from the position of a preeminent piano performer to the state of a vagrant because of her husband's involvement in a financial dispute.

Both uses of non-diegetic piano pieces concern the loss of a specific character, and a loss that is crucially connected to music. Both also involve a sense of contrast. Chopin's '*Étude Op. 25, No. 1'* accompanies the opening scene of *Zinnia Flower* when the car accident happens, with the delightful and lively piece strongly contrasting with the horrible accident on screen, a contrast that abruptly announces how important the sounds of the piano are in the film, while simultaneously counteracting the visual impact. It is an approach that elegantly sets the tone of the film with its elements of depression, a contrast that in film musicology is known as

unempathetic music, a particular use of musical counterpoint in which the music refuses to go along with the main emotion suggested by a scene. This is usually done with non-diegetic music, as with Chopin's piece in *Zinnia Flower*, the mismatch between the music and a diegetic event that forces a contrasting emotion onto the viewer.[219]

The sense of contrast established in *Forêt Debussy* stems from the fantastic sound of Debussy's pieces and the use of the plain and plausible sounds of the forest. The use of realistic and comparatively loud forest sounds creates an eerie atmosphere that reinforces the sense of the main character's incompatibility with the real world. Both examples show the sense of detachment of the characters from the places they belong to in a psychological way, which is more important in these cases than cultural localisation.

Case Study of '*Dragon Goddess in the Bitter Ocean'* in *GF*BF*

The choice of pre-existing songs to reference or allude to historical circumstances in films is not limited to taiyupop and classical music, with kuoyupop also adopted in many post-TNC such as the use of the 1980s and 1990s hits in *Take me to the Moon* (2017), as mentioned earlier in the *Nostalgic but not Historical* section. From the 1970s to 1990s, when the T-pop industry was successful in the pan-Chinese market, Taiwanese films also used hit songs to attract filmgoers. The Taiwanese film industry was still in recession during that period, mainly because of the market dominance of Hollywood films, with it not being until the post-TNC period that the two industries benefitted from each other and it had success in the domestic market again (Chien 2002, pp.107-108).

This section presents a case study of the use of a pre-existing song in the film *GF*BF* (2012). *GF*BF* is a 2012 romantic film based on a love triangle stretching across the senior high school, college and adult lives of the three protagonists. The first and second parts of the film show both the rigorous regime at school and wider society during the Martial Law period. Particularly, in the part of the film set during their university lives, when historically college students from the major institutions

[219] In another scene in *Zinnia Flower*, the widower flies into a rage several times when alone or when dealing with his and her family's kindly care, with the use of the delightful piano playing increasing his sense of hollowness.

initiated a movement[220] demanding democracy and freedom from the government, which ran alongside the rise of nativism, campus song and related popular music reflect the changes in people's consciousness and became the sound of that generation.

Accordingly, the film adopts several representative songs, including *'Dragon Goddess in the Bitter Ocean'* (original in 1969), '*Beautiful Island'* (original in 1969) and '*Home'* (1984). Shuang-Tse Lee, the pioneer of the campus song movement, composed *'Beautiful Island'* without having published it before he died. It was finally recorded and initially performed by the singer Yang-Tsu Chun and Te-Fu Hu at Lee's funeral but quickly banned by the GIO (Government Information Office) because it was considered suspect in proclaiming independence. Together with the song '*Home'* composed by Da-Yo Lo (honoured as The Father of Mandopop), it represents the history of musical censorship under Martial Law but also the fact that those songwriters still encouraged and expressed people's aspirations regardless of the risk of being charged by the regime.

The rest of this section focuses on the appropriation of a famous puppet show song, which is adopted in a campus song arrangement that signifies the time and social space of the characters at the point in the film it appears. First, the historical context will be established as background knowledge to the original version of the song, '*Dragon Goddess in the Bitter Ocean',* with the discussion moving on to analyse the way the song is adapted and used in *GF*BF* to fit the place and time the film is set in (1970s and 1980s Taiwan), and most importantly, what this kind of musical variation means with regard to localisation in post-TNC.

The original song '*Dragon Goddess in the Bitter Ocean'* was originally a Japanese song called '*Minate-Machi Blues'* (1969), sung by enka star Mori Shinichi, which was later adapted in Taiyu by Chun-Hsiung Huang in the puppet show (po te hi)[221] *The Greatest Confucian Swordsman from Yunzhou* (1970) for TV. Taiwanese puppet shows are a form of theatre using hand-controlled puppets. It was a local form of entertainment but gained in popularity by integrating it on TV shows and other

[220] This relates in particular to the Wild Lily (or March) Student Movement in 1990, when students gathered in the National Chiang Kai-shek Memorial Hall to demonstrate against the life-long members of parliament.

[221] Puppet show (po te hi) is a theatrical genre that originated in the Minnan area of mainland China, which became popular in Taiwan in combination with local religion and the decorative arts applied to the puppets. It is regarded as one of the most valued arts in relation to traditional Han culture.

related dialect arts, such as the taiyupop industry. Almost all the traditional puppet shows were accompanied by theatre music, with genres ranging from nanguan, beiguan to Chaozhou tunes[222]; later, when taiyupop turned out to be dominant in the domestic market, it became integrated into music-theatre. Songwriters have even customised theme songs for some of the important characters in puppet shows since 1960, generating an alternative stream of taiyupop.

In addition, Lung-Ting Chen, an expert on these puppet shows, argues that the music for Taiwanese puppet shows were designed more closely in accordance with the personality of the characters and the theatrical performance in mind than it is in gezaisi. Chen asserts that the theme songs of gezaisi rather have the function of title songs or the end music of a play, whereas the theme songs in puppet shows present the characteristics of the puppets (Chen L. 2012, pp.11-17). What sets Taiwanese puppet shows apart from other traditional plays are the expressions and movements are played exquisitely by the refined techniques of the puppet players' hands and their voices. The puppets need to instantly react to the dramatic turns and the dynamics of the music. Similar to most traditional Chinese plays, puppet shows are categorised as either narrative and combat ones. The former requires emotional expression to be given to the puppet, while the latter is involved with martial arts and requires meticulous interaction between music and movement. Some of the master players are capable of acting while singing at the same time, but most shows hire professional singers or commission players to appear in a live band that accompany the puppeteers from behind the stage.

Figure 2-7: The Stage of a Puppet Show with the Puppets Performing Martial Arts[223]

[222] All the three music genres are representative of Han traditional music in Taiwan, specifically for Minnan-related music.
[223] Image from *Journey of Formosa's Music,* in website of JIBAO. Available from: https://jibaoviewer.com/project/5779dbf754ab13c638756b2a [Accessed 20/02/2020].

Figure 2-8: The Puppet Master His-Huang Chen. The image is from the 2018 documentary 'Father', which tells his story and his apprenticeship with his father Tien-Lu Li (1910-1998) [224]

The puppet show genre was so popular that singers like Ching His became mainstream singers in the taiyupop industry after having started backstage at puppet shows. Concerning '*Dragon Goddess in the Bitter Ocean',* the popularity of the show not only benefitted singer Lan-Fen Chiu but also encouraged the publication of the soundtrack. Twenty musical pieces were published as two compilations – the first official published soundtrack in the history of the TV puppet show. The song was then covered by numerous pop singers[225] and is now regarded as a representative song of the puppet show genre.

Despite the success in both theatre and the music industry in the late 1960s to 1970s, this highly valued genre (as is true of most local arts) would still have been drowned out by globalisation and the ever-changing mass media. However, an art form such as the puppet show, with its changing historical fortunes, can still have significance in suggesting certain times, places and social and cultural contexts when adopted in film.

In the form in which it is adopted in *GF*BF*, the song is not used for the sake of presenting the conflict of islanders and mainlanders.[226] Instead, the arrangement of vocals with guitar accompaniment reconstructs the song with the classic instrumentation of a campus song (which would normally mean an acoustic guitar,

[224] Image from *'Father' Records the Heritage of Puppet Show – Exploration of the Contradiction in the National Treasures between Two Generations,* in website of Epoch Times. Available from: http://www.epochtimes.com/b5/18/9/25/n10739369.htm [Accessed 20/02/2020].
[225] Such as Jody Jiang and Shu-Na Chiang.
[226] It is mentioned here because the puppet show has a strong relationship with Taiyu culture and its historical oppression, and it is easy to associate it with the suppression that local arts suffered during the early Martial Law period.

though it is an electronic one here).[227] It fits the time the film is set in and captures the collective memory of the students.[228] This adaptation uses gezaisi star Mei-Yun Tang as the vocalist, with her typical voice perfectly presenting the 'bitter pathos' (ku qing)[229] originating in geziasi[230], but rather surprisingly, matches it with the arrangement of a campus song.[231] This interesting combination enriches the film through its music with a range of interwoven musical references that all contribute to the localisation of the film, opening up a new page for both film composition and the music industry with regard to the integration of different musical genres.

Interestingly, this example represents both manifest localisation and allusive localisation in the same piece of music. Allusive localisation in this case means borrowing a historical tune and building it on a contemporary T-pop arrangement. Allusive localisation is usually established by means of adopting local instruments (but not the whole instrumentation), representative harmony or rhythmic patterns of a local genre. Apart from the overt suggestion of a nostalgic song in the manner of manifest localisation, the chord changes and harmony of the guitar in the second verse are a good example of allusive localisation to suggest the campus-song period.

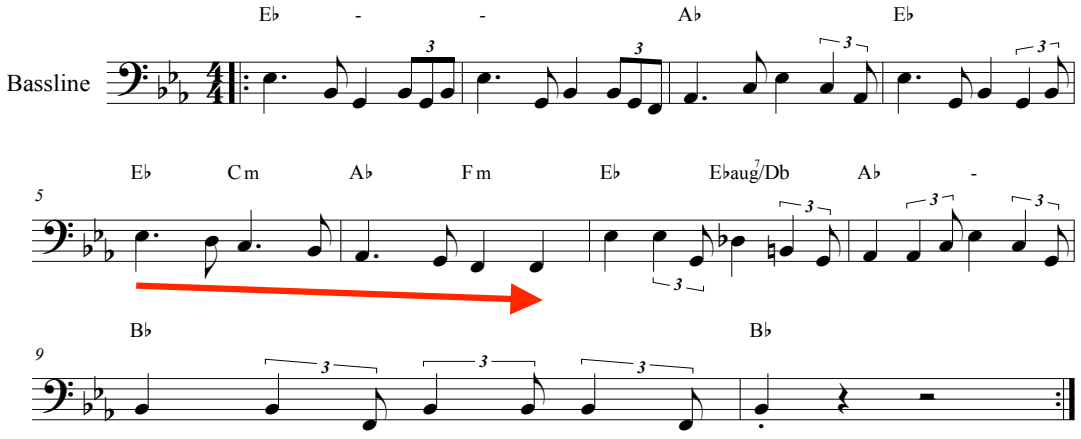
However, the borrowed tune and the borrowed style signify different times. Both function as signifiers of the place of the story (Taiwan), but their historical implications differ. The choice of a campus-song arrangement makes immediate sense with regard to the setting of the story but the choice of a song from a puppet show is less obvious. The musical analysis shows the different references contained in the music.

Score 2-4: Bassline of the Original Song "Dragon Goddess in the Bitter Ocean" [232]

[227] The use of an electric guitar may be a reflection of the rebellious stance of the characters in the film who stand at the front of the student movement protesting against the unfair Martial Law situation.
[228] Link to the music, available from: https://www.youtube.com/watch?v=qF157jFQpEE [Accessed 15/03/2020].
[229] 'Bitter pathos' refers to an aesthetic of over-exaggeration of sorrow and misery. It is a common expression in Taiyu-related arts, such as puppet shows, gezaisi, taiyupop and taiyupian (see footnote 17 for related information on gezaisi film).
[230] See footnote 17 for the fuller explanation of gezaisi.
[231] It also adopts one of the typical guitar accompaniments of campus song, arpeggios chords.
[232] The score is transposed from Ab major to Eb major to more easily compare it with the rearranged version (score 2-5).

Dragon Goddess in the Bitter Ocean

original in puppet show in Eb

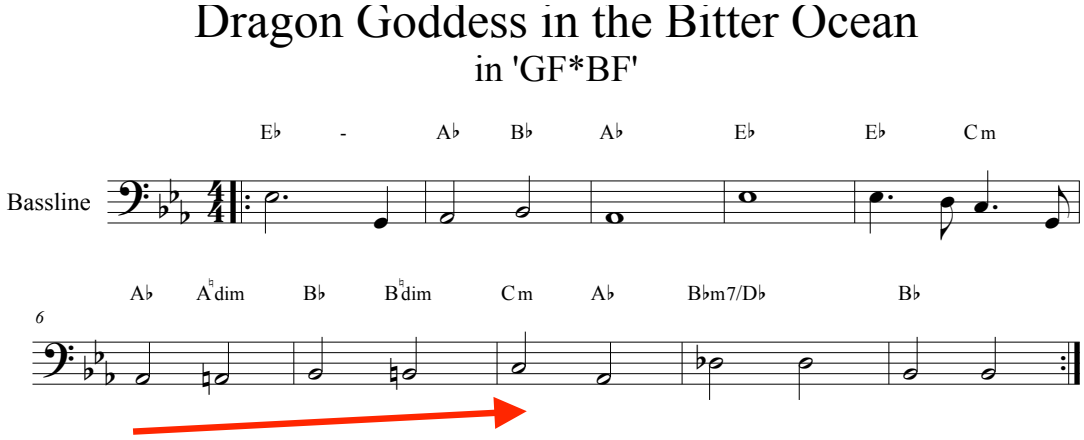


In the excerpt of the original version of the song from the puppet show shown above, it has the triplets typical for the period of stylistic hybridity in the 1960s.[233] Moreover, there is also a descending bassline in bars 5-6 (marked with the red arrow). As introduced in Chapter One, the stepwise bassline is a stylistic signature of current T-pop music, however, the instance shows that it has also been used in early taiyupop. Also surprisingly, there is an augmented seventh chord in the second chord of the 7th bar – a seventh chord is not usually used in 1960s pop songs, not to mention an augmented one. However, due to it being played as the third inversion on the chord, I estimate that the intention is neither the seventh nor the augmented sound but an extension of the preceding Eb chord with the bass gently echoing the descending progression in the former two bars. Nevertheless, the jumpy bass and the triplets show the relationship of early taiyupop to western dance music.[234]

[233] Link to the original version, available from: https://www.youtube.com/watch?v=HCh7Z6T7yiw&list=RDHCh7Z6T7yiw&start_radio=1 [Accessed 01/04/2020].

[234] *Viva Tonal* (2003) is a documentary introducing the dance music of the early period of Taiwanese popular music. It traces its history with interviews with vinyl record collectors and one of the pioneers of western contemporary music, composer Chih-Yuan Kuo (1921-2013). In *Viva Tonal*, Chih-Yuan Kuo mentions that apart from the adaptation of marching music and swing jazz, there were also waltzes, tangos and other western dances, such as rumba or foxtrot, that were adopted and adapted in taiyupop, as well as mambo, cia cia and agogo after the KMT takeover.

Score 2-5: Bassline of the Original Song "Dragon Goddess in the Bitter Ocean"



In the rearranged version in the film, the song contains contemporary harmony, including a chromatic progression in the bass, seventh chords, as well as modal mixture and diminished chords. Firstly, the use of the first inversion of the Bb minor seventh chord (played in the third to the final repetition of the song) in the penultimate bar stands out from the colour of the triads that make up the rest of the chords. The adaptation of the seventh chord creates a sense of mystery through the introduction of the Db, a modal mixture that alludes to the minor mode of the parallel key, and has been highlighted by assigning the atonal note on the bass by the first inversion of the chord.

The use of modal mixture also signifies the connection to western music. Kevin Holm-Hudson's analysis of the music by the band Genesis demonstrates that a harmonic syntax including modal mixture, atonal voice leading and "wrong-note bass motion" (which refers to triads against foreign bass notes is not specific for Genesis's music but characteristic of (progressive) rock and jazz in general) can be traced back further to the work of classical composers such as Franz Schubert, Richard Wagner, etc. (Holm-Hudson 2010, pp.99-123 with reference to Covach 1997, pp.8).

Holm-Hudson shows the "wrong-note bass motion" in the music of songwriter Tony Banks, claiming that it is one of the stylistic signatures of 1970s pop songs, "especially Steely Dan, Marvin Gaye, and Todd Rundgren" (Holm-Hudson 2010, pp.102).[235] In the case of Banks's music, Holm-Hudson demonstrates that it is usually constituted with "half- or whole-step motion […] in *inner* voices as well as the bass"

[235] He specifies that the "wrong-note bass motion" is actually called "slash-chord harmonies" for which he provides an extended analysis (ibid.).

(ibid., pp.102-103). However, in the campus-song arrangement of '*Dragon Goddess in the Bitter Ocean',* the chromatic progression of the bassline in the 6th bar toward the C minor chord in the 8th bar does not move in line with the notes of the chord. The chord progression in these three bars can be explained as the movement from Ab major to Bb major, and finally to C minor chord but with diminished intervals caused by the chromatic ascending motion on the bass – the voice-leading of the bassline creates the sense of an urge to move to the next chord.

The modern-sounding harmony draws attention to itself as a fashionable musical means, with the use of harmonic procedures typical for 1970s western music in a campus song also implying a relationship between T-pop in that era and western music. This new adaptation of '*Dragon Goddess in the Bitter Ocean'* shows a feature typical of post-TNC films, whose filmmakers and film composers tend to search for approaches that foreground the specific circumstances of the story told in a film, rather primarily aiming for emotional effects in the music. Whether music is used to feature a specific cultural background, time or place, or to attract a domestic audience (by using the collective memory of a tune or song), musical localisation successfully supports the narrative of the film.

Conclusion

As the examples discussed in this chapter show, the use of pre-existing pieces in post-TNC films mainly serves musical localisation by suggesting specific times and spaces, cultures or groups of people, or the psychological place of characters. It is also clear that post-TNC films tend to adopt pre-existing music that stands in a relationship of proximity to key aspects of the storyworld. This is perhaps the historically most deeply rooted use of music in film, as discussed by Gregg Pierce Redner, highlighting the use of parallelism in film (which means what I have called proximity here):

> What is interesting about this early category of film music literature[236] is that it represents the first early incarnation of parallelism; music designed to match the action on the screen, to reinforce it and underline it musically. There is no attempt to contradict or to conflict with what is seen on the screen in order to cause the spectator

[236] Examples of early film music literature Redner's observation refers to are "The *Carl Fischer Moving Picture Portfolio* (1913)*, Especially Designed for Moving Picture Theatres* (1913); *Joseph Carl Breil's Original Collection of Dramatic Music for Motion Picture Plays* (1917); Giuseppe Becce's twelve volume, *Kinothek: Neue Filmmusik* (1918-1927); and Ernö Rapée's *Encyclopedia of Music for Pictures* (1925)" (Redner 2009, pp.9-10).

> to re-examine or rethink. Instead, the goal of parallelism in film music is simply to cooperate, correspond and corroborate. (Redner 2009, pp.9-10)

Among those examples, a conspicuous wave of nostalgia in post-TNC is especially established by the appropriation of historical songs, as shown in the first section, a nostalgic wave of looking back at 20th century art as a part of trendy pop culture, a trend that has been described as retromania with regard to western pop culture.[237] Nostalgic songs are refreshed and re-invigorated as part of a popular trend by their adaptation in current films. As mentioned previously, there are various approaches of re-establishing a nostalgic image in modern dress. The two main film-musical categories of this are adaptations of pre-existing pop/folk songs (manifest localisation) and the subtle integration of historical elements, such as instruments, typical harmonic or rhythmic patterns, or relevant musical genres (allusive localisation).

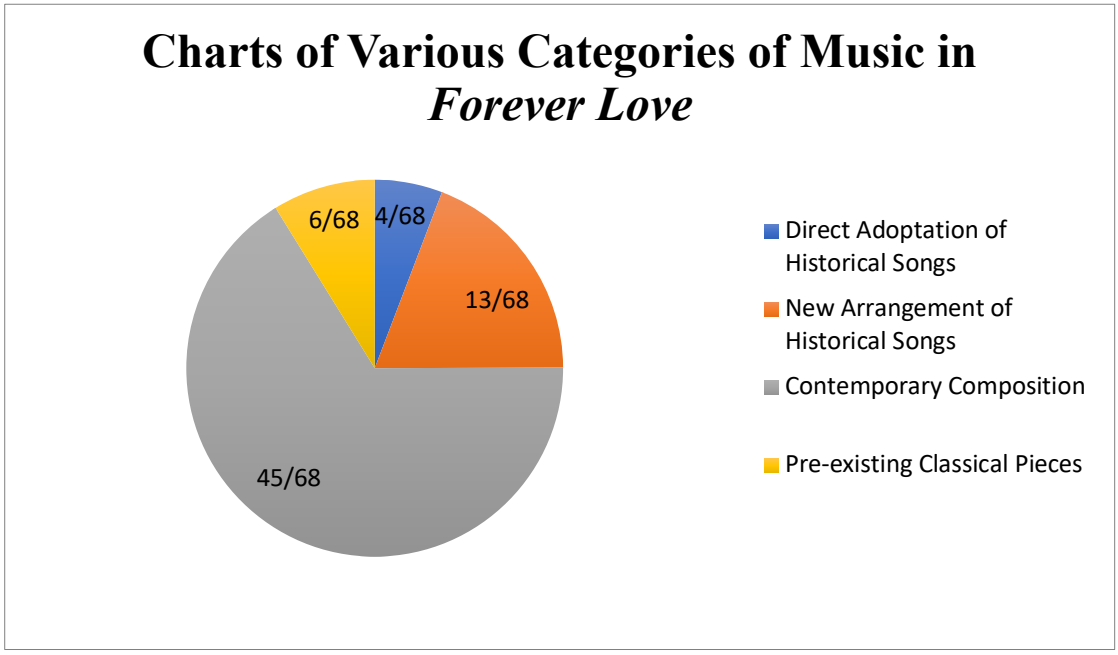
Of course, using music to construct a sense of nostalgia is not limited to non-diegetic music. As mentioned before in the karaoke/nagashi section, the diegetic performance of a historical piece can not only create or signify nostalgia but also foreground this feature smoothly and (if done well) naturally. There are many scenes of characters singing on screen in post-TNC films, whether as karaoke, accompanied by a nagashi band or not. In *Forever Love* (2014), Mei-Yue sings '*Shan Ding Hei Gou Xiong'* (1957) in support of her ability as an actress, whilst in *Twa-Tiu-Tiann* (2014), A-Rei (the main character) sings '*Tiuh-Tiuh-Tang-A'* (n.d.) to encourage the Taiwanese to fight against the brutal Japanese soldiers. However, the analysis of the use of '*Tiuh-Tiuh-Tang-A'* in *Twa-Tiu-Tiann* also demonstrates that the use of historical song may not only refer to the topic or context of the original song itself but may also be an echo of a historical event and suggest the connotative significance of the previous adaptation (in this case the suggestion of fighting against the Japanese authorities based on the early appropriation of the stage play *Capon*). *Night Market Hero* (2011) also adopts a famous historical song, *'Spring Breeze'* (1933), to achieve a sense of nostalgia. However, the problem is that the historical and stylistic references are too scattered and unjustified by narrative necessity or part of an overall musical design, which makes the soundscape of the film seem fragmented without justification in the story – the case of '*Spring Breeze'* in *Night Market Hero* indicates

[237] See *Retromania: Pop Culture's Addiction to Its Own Past* (Reynolds 2011).

that the successful musical evocation of nostalgia requires support from musical planning throughout the whole film.

How nostalgic exactly is post-TNC film from the musical perspective though? Evidence shows that western classical music is also appropriated in post-TNC and can be used as counterpoint to the narrative in order to articulate a sense of detachment. As a whole, nostalgia is one of the features of post-TNC but only one of them. Taking *Forever Love* (2014) as an example, the music in this film can be divided into four main categories: i.) uses of pre-existing old taiyupop songs; ii.) new arrangements adopting elements from historical songs; iii.) contemporary compositions featuring current trends of Taiwanese film music; iv.) pre-existing classical music from the west (in this case Richard Strauss's '*Also Sprach Zarathustra'* (1896), with its iconic use in Stanley Kubrick's *2001 – A Space Odyssey* (1968) as a key object of film-music quotation).

Table 2-6: Music in 'Forever Love'



This chart shows that a sense of nostalgia is not actually established by the quantity of the adopted historical songs but by it being incorporated into the soundtrack as a whole to echo the time and space the film intends to reflect. *Forever Love* uses six historical songs, either in the original form or in variations ('*Give You a Rose'* (1958), '*My Yearning Ones'* (1967), *'Formosa Mambo'* (1962), '*Constantly*

Old Love' (1959), *'Shan Ding Hei Gou Xiong'* (1957) and '*Miss ABC'* (1957)).[238] '*Formosa Mambo'* and '*Constantly Old Love'* are sung diegetically as karaoke songs, '*My Yearning Ones'* is developed as the theme of the film, while '*Give You a Rose'* and '*Miss ABC'* are used as originals, and even played as records – a wide range of forms that insert the songs both into the story world and into the way the film tells the story. In total, there are 68 musical cues in *Forever Love*, with the chart above showing that by far the biggest proportion is made up of contemporary compositions rather than historic pieces.

In conclusion, the proportion of historical music used in a film intending to build up a sense of nostalgia may be rather small compared to the amount of original music. Music can present local identity either by adopting pre-existing music (as in the use of the song '*Tiuh-Tiuh-Tang-A'* in *Twa-Tiu-Tiann*) or through the rearrangement of a historical song with western musical features (such as the variations of '*Spring Breeze*' in *Night Market Hero*). Table 2-6 and the discussion above show that the presentation of a nostalgic local image does not necessarily mean having to use a large amount of historical music because the presentation of localisation can be integrated with foreign elements and the establishment of nostalgia can be underlined in rearrangements, new compositions and cover songs.

Another aspect of the use of music for the purpose of manifest localisation that uses distinctly Taiwanese musical elements is that it can be potentially confusing for audiences outside of Taiwan who lack the cultural background to decipher the music and its meanings, thus reducing the exportability of such films. This is especially true since Taiwan, due to its history, is itself such a multicultural synthesis constituted by various foreign influences.[239] The use of '*Dragon Goddess in the Bitter Ocean'* in *GF*BF* can be confusing even if someone recognises that the borrowed tune is originally from a 1960s puppet show; the signification of the time and space of a 1970s campus song cannot be understood without recognition of the bassline motion typical for T-pop songwriting.

[238] The order of the songs presented here follows the sequence of their presence in the film.
[239] In this thesis, I avoid using the term 'ethnicity' to refer to different groups of people in Taiwan because I believe that Taiwan is now in a rather more stable social situation, with the boundaries and distinctions among people, such as islanders and mainlanders, having become blurred. It is rather more appropriate to use the more neutral 'groups of people' than to speak of different 'ethnicities' (a term used more typically by nationalists or the early nativists).

Without a certain amount of background knowledge, localisation will not be recognisable to viewers in other (especially non-East Asian) countries, and instead creates a sense of generalised exoticism rather than the localisation the music is specifically meant to suggest. Musical localisation in post-TNC films happens in the pursuit of Taiwanese self-identification and to use domestic cultural resources to attract domestic audiences. However, it is difficult to make sense of for overseas audiences who are used to watching Hollywood films and have scant knowledge of East Asian music, culture and social backgrounds.

Unfortunately, and despite its success with pan-Chinese audiences, the music and the film markets have been occupied by an increasing number of South Korean and Chinese films made readily available through streaming technology (Lee 2015, pp.33-39). Understanding the signifiers of local identity and the ways of constructing it musically is particularly important for Taiwanese (film) music because of its hybrid history and close relationship with a range of global influences. However, given its precarious position, how can that local identity be made acceptable to spectators outside the country? How can film find bridges to international markets without giving up its local identity, as T-pop did from the 1980s to the early 2000s? The next chapter will answer this question by initially showing how current film composition can integrate local features with global influences and frameworks, before then analysing how such music can be attractive to transnational audiences by using elements they are familiar with without losing its function of supporting films that tell local stories.

Chapter III: Transnationality and Its Relationship with Localisation in Taiwan

Since 2008, the success of post-TNC in the domestic market has revived the film industry and encouraged further cross-strait collaboration with mainland China, mainly in costume action films or new wuxia films such as *Reign of Assassins* (2010), *The Assassin* (2015) and *Wu Kong* (2017), or romance and comedy films such as *Love* (2012), *My Geeky Nerdy Buddies* (2014) and *Didi's Dream* (2017). Meanwhile, the revival of youth movies with films such as *You Are the Apple of My Eye* (2011) and *Our Times* (2015) has generated a popular-culture phenomenon called 'indie pop'[240] in the pan-Chinese market; filmmakers are increasingly aiming at this market and produce nostalgic teen films that cross the straits (Wang 2014, pp.121-125). Cross-country collaboration in the post-TNC film industry is not limited to that with China, with there also being collaborations with other East Asian countries, e.g. on horror movies *The Bridge* (2015, with Japanese producer Takashige Ichise) and *The Tag-along* (2015, with Thai post-production company Kantana Post Production). Moreover, in the film music industry, the best examples for composers collaborating internationally are people such as well-known popular music star Jay Chou, who self-directed his films (and also wrote and starred in them) in *Secret* (2007) and the musical *Rooftop* (2013), or the Hong Kong-born but Singapore-based composer Ricky Ho, who has contributed to several of Te-Shen Wei's films, including *Seediq Bale* (2011) and *Beyond Beauty: Taiwan from Above* (2013). Those cross-country collaborations lead us to the phenomenon of transnationality in the post-TNC Taiwanese film industry, to attempts to cross national boundaries and to expand and promote local culture with soft power.

As discussed in Chapter One and Two, the transcultural combination of elements was an important feature in early pop songs and films in Taiwan; those productions were born with a hybrid nature, inheriting features from Japan through the colonial period and from the west. However, it is the gradual construction of a stylistic signature for local productions in later decades that has fostered collaborations with other countries that have allowed Taiwanese cultural products to remain recognisable whilst being comprehensible and attractive to audiences in other

[240] See footnote 43 for an explanation of the term.

countries, for example, as argued previously, the success of T-pop in the pan-Chinese countries in the 1990s.

This chapter broadens the perspective of music in post-TNC and explores the role of localisation transnational film composition. Instead of focusing on approaches to localise global trends as Chapter One does, the case studies in this chapter show how global and local elements can co-exist.

This chapter also expands the topic subject from focusing on manifest localisation (i.e. the appropriation of local historical or popular songs and other musical borrowings from local culture) to a broader view that takes in indigenous music, electronic composition and a shared East Asian sound. Following the analysis of examples of allusive localisation, different ways and degrees of presenting local culture in film music and of using implications of locality will be explored, including examples for counterpoint, i.e. music that is in contrast or conflict with the implications of a scene or the storyworld. By studying the various ways that music functions in the selected films, more examples of localising tendencies may be established. The aim of the chapter is to ask and answer the question how the recent trend towards localisation in post-TNC films and their music can co-exist with transnational and transcultural productions, and their range of musical influences.

Allusive Localisation in Post-TNC

Film music can allude to a place or cultural context openly, in the foreground of our attention, or subtly, in the background, in an allusive way, with that inconspicuousness (as discussed in the introduction) allowing diverse incidental music to be used for that purpose, and allowing the involvement of varied cultural signifiers in the music without damaging its surface coherence.

In general, examples of allusive localisation in post-TNC film are increasing. However, it is still used less often than manifest localisation in the form of the appropriation of pre-existing songs. A few possible reasons for this are:

i. The small budget of the average post-TNC film and the relatively small amount of money available for music production, since allusively localised pieces inevitably involve considerable work on composition, arrangement, the writing of score and parts, recording and post-production, resulting in the use of time

and money potentially being higher than buying the copyright for a pre-existing piece.

ii. Different aesthetics between the two modes of localisation. As discussed above, allusive localisation often means the use of an orchestra or other forms of music using western elements, which some filmmakers may think reduces the localising power of the music, or that the music may even 'steal the spotlight of the story'.[241]

iii. Lack of knowledge and technique in composing subtle but functional incidental scores. Compared to the direct adaptation of pieces for manifest localisation that tap into the memory of spectators, composers adopting allusive localisation need a certain degree of experience in instrumentation, theory of harmony, knowledge of musical forms and genres, so as to be able to insert local elements into a coherent and creative underscore. Recently, there have been an increasing number of composers graduating from music departments in Taiwan and overseas who have acquired techniques and knowledge of various kind of music who can bring a broader understanding of different music and different audio-visual interactions.[242] Previously, most of their predecessors who worked in the film-music industry came from the popular music industry, such as Sheng-Fei Lu (composer of *Cape No. 7* (2008)*, Night Market Hero* (2011)*, Dintao* (2012) and *Twa-Tiu-Tiann* (2014)). Nevertheless, this is not to suggest that the use of allusive localisation or the integration of Taiwanese and western music is superior to other kinds of composition, it is just technically and aesthetically different.

Allusive localisation makes it easier to both musically present transnationality and use localising signifiers in transnational production contexts that require musical flexibility. From the perspective of this study and its focus on localisation, though, the

[241] In response to this point, '*Green Jade the Full Tree*' provides an example of a western orchestra being combined with a local-featured compositional concept originating from nanguan (a traditional Han musical genre), showing that the use of allusive localisation can be a bridge integrating global content in local productions (see the section *The Integration of Pan-Chinese Sounds in Post-TNC* in this chapter for a more complete discussion). From my personal experience as a media composer I know that filmmakers or theatre directors in Taiwan are frequently afraid of using foregrounded music and are worried about music covering up their own work.

[242] Composers who studied in Taiwan include Miogo Chen (composer of *Silent Code* (2012)), and those who studied abroad include En-Ni Lo (composer of *Sex Appeal* (2014)) and Owen Wang (*Faithball* (2013)*, Zone Pro Site* (2013)*, The Village of No Return* (2017) and *Take Me to the Moon* (2017)).

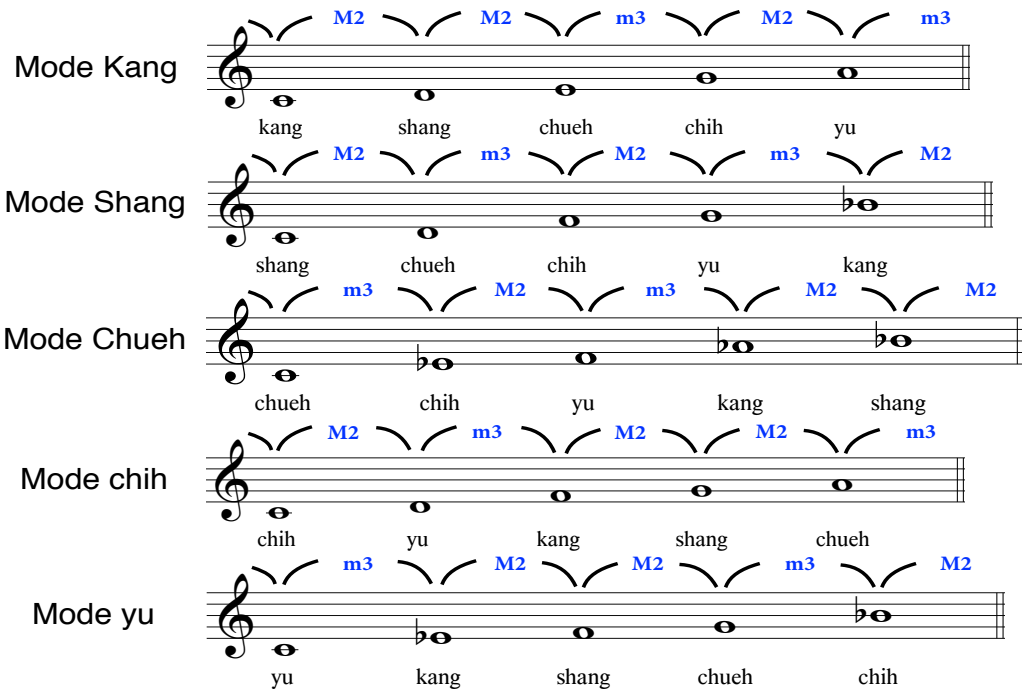
question is how such transnationality can co-exist with the establishment of local identity by musical means? The following section will discuss this with regard to musical orientalism, the concept of a pan-East Asian sound in post-TNC and the use of allusive localisation for purposes of localisation to images and scenes.

Musical Orientalism – Ambiguity and Stereotype

This section discusses musical orientalism, explains its musical components and discourses around it in different eras of film history. The orientalism in question here is not that referring to the Near and Middle East that was brought to academic attention by Edward Said's book in 1978, here it concerns what I call 'pan-East Asian sound' because of the great number of examples that have been used in (film) music to suggest China and other East Asian countries, such as Japan (the foremost representative using pan-East Asian sound in Japan is the film composer Joe Hisaishi). It is characterised by a significant number of 4^{th} and 5^{th} intervals, often in parallel movement, as well as melodies based on pentatonic scales. In the case of Taiwanese films, this particular sound is typically used in connection with stories or characters relating to China or Japan.

The constitution of the elements of this sound and its significance to East Asia can be traced back to the compositional theory of ancient China, which is based on the concept of Five Tones – 'kung', 'shang', 'chueh', 'chih' and 'yu'. The Five Tones are more or less equal to 'do', 're', 'mi', 'sol' and 'la' in western notation. The notion of Five Tones is similar to the concept of modal scales in the western tradition, with the constitution of the notes based on their relation to the tonic, rather than a specific, absolute pitch. Each of the Five Tones has its own scale, which has a specific constitution of notes: the 'kung scale' starts with the note 'kung'; 'shang' starts with 'shang', etc., but each of the scales has the same pitch distance between the Five Tones. In the example below, all five scales have been transposed to start with the note C in order to demonstrate this concept.

Score 3-1: Chinese Five Tone based on Note C



Each of the five modes sounds relatively different but in western musical terminology they are all different pentatonic scales (pentatonic also means 'five-tone' in ancient Greek). Today, traditional Han music still follows the Five Tone concept, thus pentatonic harmony consistently represents the Han-related oriental sound. Japan also inherited the Five Tone concept but later developed it into their own system; there was a significant thoroughfare of music and instruments from China to Japan from the 6th to the 9th century (around the time of the Tang Dynasty in China), with the Japanese putting in much effort into adapting such influences to their own needs and preferences (Szabolcsi 1943, pp.3). Music in the Five Tone compositional tradition has a strong harmonic orientation towards pentatonic sound and is the reason for the use of pentatonic scales both in East Asian films and by Hollywood.

In the west, both parallel 4th and 5th intervals, and pentatonic scales are used largely in jazz and rock but also in classical Hollywood scores. David Temperley shows that pentatonicism plays a prominent role in rock music (Temperley 2018, pp.21) and eventually developed into the "pentatonic union scale" containing both the notes from 'major' and 'minor' pentatonic scales. Concerning film music, Mervyn Cooke shows that Max Steiner adopted the stereotypical movement of parallel 4th and 5th intervals to illustrate the 'primitive' natives in *King Kong* (1933), and further mentions that it was a "useful and economical formula at the time and later appeared

ubiquitously in Hollywood scores for 'other' people" (Cooke 2008, pp.89). Overall, this harmonic pattern has been used in rock music and film scores, to suggest the primitive.

In the case of Taiwan, the substantial difference is that this oriental sound originates in one of the fundamental categories of music in the country – namely, traditional Han music (the other three categories are indigenous, western new music and popular music, as explained in the introduction). It is not an appropriation or suggestion of 'otherness' or 'exoticism', rather it is one of the default sounds of traditional music and thereby understood by people in Taiwan as part of the local soundscape. More specifically, the use of this type of oriental sound in Taiwanese films can function to suggest ancient Han tradition and thus used to generate a sense of nostalgia for links to mainland China (because this sound is also shared by Japan, it can also refer to that country).

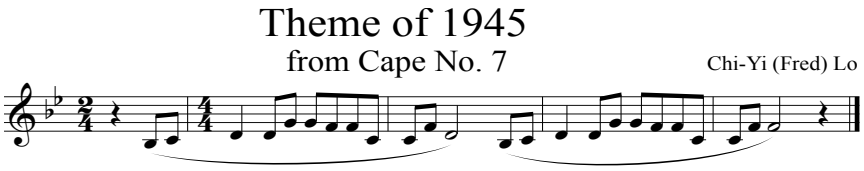
An example of using this particular kind of music orientalism can be found in the post-TNC film *Four Hands* (2011) about an aged solider who followed the KMT government from China to Taiwan in 1949 and is now homesick and trying to bake bread with the same taste as that from his hometown he left in mainland China. Before constructing the idea of Taiwan as their home, the KMT and the immigrants who retreated to Taiwan regarded China (China the country, not the political entity of the PRC) as their place of belonging, with the particular sound of this music used in *Four Hands* being a signifier for the lost Chinese homeland.[243]

Similar, but with a different suggested location, the theme '*1945'* in *Cape No. 7* (2008) establishes a sense of nostalgia with regard to a Japanese character. In this case, the pentatonic scale and the intervals adopted create the oriental atmosphere to accompany the Japanese character's voiceover when reading letters about the love story between himself and a Taiwanese student. With its seven variations, '*1945'*

[243] Interestingly, the nostalgic story in *Four Hands* with its links to mainland China unexpectedly shows musical similarities to the Japanese animation film *Howl's Moving Castle* (2004), especially in regard to the main theme. As argued above, the pan-East Asian sound is shared between countries influenced by traditional Han music, despite the music of each of these countries having their very own traditions, features and signatures. The similarity has nothing to do with the kind of stereotypical oriental sound shared by the countries because the melody is clearly not pentatonic. Both its shape with the characteristic rising arpeggios and the instrumentation based on piano and orchestra lead to the similarity. It is hard to say if the Taiwanese composer V.K. (Yi-Chin Hsu) can be accused of plagiarism in this case but he was charged once in 2017 because of the similarity in the musical arrangement of his music for the game *The Rainy Port Keelung* to another Japanese score. In this case, V.K. claimed that it was the reference music provided by the visual team of the game that led to this similarity; he argued that it was simply a reference to the music, not plagiarism.

illustrates the sentimental long-distance romance of the couple, with the sound shared by Taiwan and Japan connotatively suggesting the shared love of the characters.

Score 3-2: "1945"



The musical theme '*1945'* accompanies both the past romance of the separated couple of the Japanese teacher and Taiwanese student, and the current relationship between A-Ga and Tomoko. The instruments playing the theme include a string ensemble and piano, as well as a keyboard synthesiser playing bell-like sounds, in music that is full of grand and romantic sentiments, which the combination of orchestral and synth-pop elements frequently used to allude to a Japanese background with a sense of nostalgia. In this example, the music particularly reflects the Japanese heritage in Taiwan. To specify, the light sound made by the keyboard synthesiser was popular in Japanese synth-pop and also frequently adopted for Taiwanese films to illustrate Japan-related stories (this approach can also be found in the TNC film *City of Sadness* (1989), see the scenes at 03:57 - 04:42; 06:56 - 08:05; 09:50 - 10:40; 1:37:15 - 1:38:26; and 2:04:17 - 2:05:38). The use of a symphonic composition can be traced back historically to the westernisation that was part of the Meiji Restoration (a chain of events that restored imperial rule in Japan in 1868 and whose consequences also influenced Taiwan during the colonial period), which led to the Taiwanese first studying western music, and thus generating the subliminal connotation of a connection between western orchestral sound and Japanese culture, and its influence in Taiwan.

The adaptation of the pan-East Asian sound is not limited to post-TNC films, it is also included in Healthy Realism Film. Healthy Realism Film is a film genre prevalent in the early post-war period, following the cultural policy of the government that aimed to provide positive images on screen and comprised of a series of 'realistic films' portraying the local lives of the Taiwanese, though only focusing on the positive aspects.[244] Healthy Realism Films also used orchestral sound in film music

[244] For the cultural policy and fuller discussion on Healthy Realism Films please see footnote 14.

and started to 'localise' the sound by manifestly adopting folk songs and allusively incorporating a western orchestra with pan-East Asian music. Early in the history of kuoyupian in the post-war period, Taiwanese 'natural folk songs'[245] were rearranged as orchestral pieces, such as '*Missing Hengchun'* (n.d.)[246] in the film *Oyster Girl* (1963) and '*Spring Breeze'* (1933)[247] in *Beautiful Ducking* (1965). Demonstrated by Chun-Nan Chou, the combination of Taiwanese folk songs with orchestral arrangements or as marching songs were meant to combine oriental harmony with the grand sound of the orchestra to express patriotism (Chou 2012, pp.27-47). Taking *Oyster Girl* as an example, the opening (0:58-3:55) and the first scene (3:56-6:08) of the film are both composed in a pentatonic scale (though in a different key signature, F and C respectively), with the use of the harmony in pentatonic scale with 4th and 5th intervals immediately creating a pan-Chinese atmosphere that was part of the patriotic programme of such films in the post-war period. As a result, this kind of musical orientalism in Taiwanese films does not construct a specifically Taiwanese identity but rather points to the links between China and Japan.

In addition, it is usually possible to find correlations between film scores when they refer to a similar cultural or story space, which is also the reason for the enduring popularity of musical clichés when signifying the same location, such as the shared features of many East-Asian film scores. Famous scores using this model are those in *The Last Emperor* (1987), *Crouching Tiger, Hidden Dragon* (2000) and *Kung Fu Panda* (2008), or locally-produced ones like *Cape No.7* (2008), *Blue Brave: The Legend of Formosa in 1895* (2008), *Four Hands* (2011), *Seediq Bale* (2011) and *Beyond Beauty: Taiwan from Above* (2013), as well as most of the big-budget films produced in China.

In short, such a stereotype as one can find in the pan-East Asian sound can both represent and contribute to a shared cultural space between countries. On the downside, such generalised allusive localisation also usually involves clichés and

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[245] This means songs written by anonymous songwriters, and was mostly spread by travelling musicians (see footnote 94 and the fuller explanation in *Hybridity in Folk Music and Early Popular Music* section in Chapter One).

[246] First recorded in 1998; the year the song was written is unknown. The song was written by folk singer Da Chen (1906-1981), who originated in Hengchun (south of Taiwan) and is famous for his storytelling while playing the yueqin (a traditional Han instrument used considerably in Minnan music) (for more info on the instrument see footnote 198).

[247] '*Spring Breeze'* (1933) has been used in several Taiwanese films, with one such adaptation found in the post-TNC film *Night Market Hero* (2011) (see the analysis in section *Overusing Pre-existing Songs – A Case Study of "Spring Breeze" in 'Night Market Hero'* in Chapter Two).

stereotypes; this is, of course, not specific to the pan-East Asian sound but is a pervasive feature of film music history.[248] In order to create music that successfully signifies a particular place and culture, composers need to search for their own understanding of that location in musical terms, and out of that understanding, create their own language to portray the place and culture for the film.

Counterpoint in the Light of Allusive Localisation

As discussed, music can function as a signature for a specific location but still be subtle enough not to interfere with the filmic storytelling if localised features are used for the purpose of collectively building the same diegetic space with continuity. Of course, allusive localisation in Taiwanese films does not always need to mean a Taiwanese location but can apply to other places or shared contexts, like in the illustrative example in the last section. Nevertheless, issuing allusive localisation can expand the realm issued but can also have more functions as counterpoint to the unfolding narrative. In this section, the use of musical genre and timbre as counterpoint to a character to suggest the sense of detachment will be established.

Au Revoir Taipei (2010) is an instance of using allusive localisation to present an affiliation towards France by adopting swing music. *Au Revoir Taipei* tells the story of an innocent boy (Kai) separated from his girlfriend who goes abroad to study in France. He later spends most of his time in a bookstore, trying to learn French but accidentally meets another girl, later experiencing a romantic adventure with her. The composer Wen Hsu employs a jazz ensemble, including violin, guitar, piano, double bass and drum kit, scoring in the style of gypsy jazz or that of French chansons from the 1930s. Accompanying the relaxed and dreamy atmosphere of the film, the violin creates a sense of fantasy, while the lively rhythm section builds up a sense of comedy, and also of tension when it comes to their adventure – again, the combination of romantic melody and upbeat rhythm fits the combination of romantic and comedic elements in the story.

[248] One of many examples is the musical language developed by Hollywood for Native Americans, see e.g. *Scoring the Indian: Music in the Liberal Western* (Gorbman 2000, pp. 234-253). (Although all kinds of music may suffer from these issues, here I focus on the case of music using allusive localisation, the function and its approach towards transnational presentation.)

Nevertheless, the sense of counterpoint that is generated by means of adopting French-style jazz as non-diegetic music in scenes set in Taiwan articulates the sense of distance of the characters to their physical (and cultural, and perhaps emotional) environment. In the case of *Au Revoir Taipei,* it is the distance between Kai and his girlfriend who moves to France. A similar case of using a non-localised musical genre to create a musical counterpoint is the soundtrack of *Exit* (2014). *Exit* focuses on a middle-age woman who is struggling with loneliness, due to unemployment, with her grownup daughter leaving the house, a husband who left long ago, and her dull life centred on the everyday care she provides to her mother-in-law. Close to depression, her life is spiced up by her imagination of dancing tango, which appears in a dream after touching an unknown patient who lay next to her mother-in-law in hospital. After watching a female friend dance tango with a man, the main character Ling-Tzu starts to watch tango on TV and imagines herself dancing with an imaginary male character suggested by the patient in the hospital.

Both the original score composed by Summer Lei and a piece of pre-existing song accompanying the dream scene (41:13-42:08), *'La Yumba'* (1946), originally composed by Argentine musician Osvaldo Pugliese (1905-1995), are in the traditional form of tango music. Also, the hard cut of the music at the end of the dream scene when Ling-Tzu wakes up because of the groaning sounds made by the male patient in the hospital accentuates the contrast between the beautiful dancing and the sense of depression that returns with the return to reality in hospital. The choice of tango with its strong connotation of passion, struggle and desire for love perfectly reflects Ling-Tzu's repressed desire. However, concerning localisation, the use of a strongly localised musical genre (tango), especially in the form of a piece of pre-existing Argentinian tango, in a story set in Taiwan, spontaneously creates a strong sense of detachment (the detachment from her reality that the tango dream provides for Ling-Tzu). The same approach of using counterpoint to suggest distance can also be found in the case of '*Hava Nagila'* (1918) in *Seven Days in Heaven* (2010) (see section *The Use of Pre-existing Music as Counterpoint and Background* in last chapter).

Using sounds with a specific timbre related to the familiar sounds of a location can also function as counterpoint. In *The Receptionist* (2016), there is a scene that

uses an electronically-altered sound of a bell[249] to imply a sense of distance and the unbreakable connection of an Asian character to her hometown. *The Receptionist* is a Taiwanese-British collaboration based on the true story of a group of Asian girls working as underground prostitutes in London, with a Taiwanese student abroad trying to find a job after graduation but ending up working as a receptionist at the illegal brothel at the centre of the film. The story is gloomy but Jenny Lu (the director) and her brother Luming Lu (the composer) do a great job highlighting the everyday lives and the love between the girls. In the most miserable scene, the bell rings at the transition between shots, and is so repetitively resonant that it creates a sense of acoustic disturbance. In the next scene, one of the girls, who has been kicked out of the brothel for a crime she did not commit, is found dead on the street. She is Chinese, and for the pan-Chinese, ringing bells and the sounds of traditional cymbals are a custom for recalling a lost spirit to come back to their family after death. In this case, the sense of loss and distance is magnified by means of transforming the bell sound into an unfamiliar digital waveform. This subtle transformation and the use of this electronic sound brings the allusive localisation of the music to another domain, that of sound design, not just music.

Xiao Mei (2018) is another film composed by Luming Lu, telling a story about missing girl, Xiao-Mei. This film breaks through the clichéd form of criminal-suspense films by using a form more like a documentary, showing interviewees facing the camera with their monologues and telling about Xiao-Mei's disappearance. Through statements given by nine interviewees, Xiao-Mei's story gradually unfolds. She was a girl who had to wear a diaper because she had been using Ketamine as a recreational drug for a long time and who was born in a small town in eastern Taiwan. Her parents divorced, her father died early and she started to suffer from drug addiction with her ex-boyfriend, suffered from urinary incontinence, lived alone in a messy apartment and lost contact with her boyfriend after applying for a suspicious job.

The strong sense of suspense and the psychological distance between Xiao-Mei and the real world are exquisitely and boldly suggested by Luming Lu's composition with its integration of a wide range of sounds made by various keyboard

[249] Admittedly, there is no evidence showing it is originally a bell sound, nor literature or interviews explaining the origins of the sound. I can only assume from its sound quality that it is the digitised sound of a bell.

synthesisers, electronic musical instruments, sound effects and instruments from the western orchestral tradition. The soundscape of the soundtrack is expanded by the sound design of the film. There are the typical criminal-suspense tracks, such as '*Dawn',* which combines repetitive sequences made by keyboard synthesisers with creepy sounds made by brass and strings in dissonant harmonics; '*Singapore Hair Salon'* uses sound effects to create a rhythmic foundation for a melody played by bass clarinet and counterpoint lines made by a Theremin; a chamber ensemble of strings sets up the basic sequence of '*Motel'*, with the accompaniment of the melancholy timbre of an accordion and supporting counterpoint by solo trumpet and bass clarinet; a similar gloomy bell-like sound, like the one used in *The Receptionist* (2016), with additional water drop sound effects and fragmented chords and melody from a piano that ruin the (usually) happy image of the place '*Stir-Fries Restaurant'*.[250] Even a sentimental piece named '*Boxing Field'*, accompanied by a pop-style piano with a melody on bass clarinet also interacts with and is disturbed by sounds made by a prepared piano, such as knocking on the surface of the lid or plucking the strings inside the instrument.

With regard to the use of a specific timbre to suggest the relationship between music and the cinematic world, the frequently used bass clarinet in *Xiao Mei* (2018) is an interesting case. The bass clarinet with its wide range can sound creepy or evil in the low register. One of the most renowned users of this instrument in film scores was Bernard Herrmann, famous for his work with Alfred Hitchcock (1899-1980), especially for *Vertigo* (1958), *North by Northwest* (1959) and *Psycho* (1960). A similar compositional approach can be found in *Xiao Mei* with regard to the establishment of a sense of suspense using fragmented melodies without a traditional harmonic background in the orchestra, creating a 'dark sound' that can also be found in Herrmann's work.

> The famous *Psycho* prelude is built on the alternation of […] with a two-bar "hysterical" fragment for violins and a longer melodic line that does not resolve to anything and has no final destination. Everything sounds almost juxtaposed, without melodic or harmonic development, often floating in a tonal uncertainty. (Audissino 2014, pp.19)

[250] A stir-fry restaurant is a common place for the Taiwanese.

> Herrmann's colleague, David Raksin, recalled: […] in *Citizen Kane* […] those low things with the bass clarinets, and the use of low trombones and the tuba […]. That dark color is something very particular to Benny, which has been copied a lot by others. (Rosar 2003, pp.135) [251]

However, a bass clarinet can also generate a sense of black humour if, for example, the accompaniment uses contrasting elements such as spiccato, or if it plays within an ensemble of other low-range instruments. Danny Elfman in particular likes to use the bass clarinet for scenes with an eccentric but amusing atmosphere, such as '*Nabbed*' and '*Oogie Boogie's Song*' in *The Nightmare before Christmas* (2006) (there are many more examples in his compositions for Tim Burton's film; these are just two examples); or he has the bass clarinet play a short melody or a pad with other low-range instruments to create a dark but not scary atmosphere, such as in the beginning and end sections of '*Watching Time'* in *Alice Through the Looking Glass* (2016), '*The Angry Mob'* in *Dark Shadows* (2012) and *'Finding Absolem'* in *Alice in Wonderland* (2010).

The dark colour generated by the bass clarinet is different from other low-pitched wind instruments with regard to the timbre of the instrument itself, differing from the low brass with its warmth and strength, and the hollow and sometimes melancholic colour of other low woodwinds (such as bass and baritone saxophone and (contra-)bassoon); the bass clarinet, as part of the clarinet family, keeps its mellow but penetrating sound from the clarinet but has flexible changes in tone and expression.

The character of this instrument also features in *Xiao Mei* (2018), adding a hint of black-humour to the interview scenes. In the scene interviewing Xiao Mei's landlord (in the track '*Singaporean Hair Salon'*), the bass clarinet and a Theremin accompany the monologue of the landlord describing how smelly and messy the place was (07:54-09:50). Without implying too much about the end of Xiao Mei, the bass clarinet here reduces the sense of fear brought by the ghostly sound of Theremin. Most importantly, the timbre of the bass clarinet opens up the possibility of the development of the story, whether comedy or tragedy, either way, the timbre brings a spice of black humour that works as a counterpoint to Xiao Mei's experience.

[251] Originally from the interview with David Raksin in *Music for the Movies: Bernard Herrmann,* directed by Josh Waletzky (Raksin 1992 cited Rosar 2003, pp.135).

As discussed above in the examples from *Seven Days Heaven* (2010)*, Au Revoir Taipei* (2010) and *Exit* (2014)*,* the use of musical genres with specific significance to a place other than that where the story happens can create a sense of detachment. On the other hand, the work of Luming Lu in *The Receptionist* (2016) and *Xiao Mei* (2018) use the specific sound qualities as counterpoint that distance the location of the story or a character. The use of music as counterpoint in film broadens the soundscape and opens up the possibility of incorporating musical elements for the purpose of allusive localisation, suggesting other places and other states of mind, and also opens up the possibility of soundtracks with a transnational aspect, as explored in the following section.

Case Studies of Localised Music Based on Global Frameworks

As mentioned in the introductory chapter, Taiwanese music can currently be divided into four main categories: indigenous music, pan-Chinese traditional music, western new music and popular music. After discussing the adaptation of popular music in post-TNC in Chapter One and issues of different ways and functions of using pre-existing music in Chapter Two, this section chooses three films that combine transnational features: a case study of integrating indigenous sounds in the theme of *Beyond Beauty – Taiwan from Above* (2013); the use of traditional pan-Chinese sounds in post-TNC in a case study of the theme for *The Bold, The Corrupt, and The Beautiful* (2017); and the combination of compositional rules from western classical music and pop music in *The Village of No Return* (2017).

Most Asians will not have a problem recognising the origins of the music and in distinguishing the sources of traditional sounds but that is more difficult for audiences from other parts of the world, with one question running through this section being how one can promote a particular musical image (in our case that of Taiwan) to other parts of the world.

Indigenous Music in Taiwanese Film – Changing Perspectives from Early Films to Post-TNC

Concerning the music of indigenous people in Taiwan, the most representative sounds are undoubtedly their energetic and spiritual voices – their ancestral harmonic system constituted by the chorus and the rhythmic melodies derived from the groove of traditional dance. All these elements have been incorporated into the soundtrack of *Kara-Orchestra* (2015), and a few scenes in *Cape No.7* (2008) and *Beyond Beauty – Taiwan from Above* (2013).[252] Examples are the vocal singing in *Kara-Orchestra* during the scenes among the indigenous tribe, and the uplifting song in the indigenous language in *Cape No. 7* when the indigenous character Min-Hsiung introduces himself by performing on stage.

Figure 3-1: Indigenous People Singing with the National Orchestra in 'Kara-Orchestra'

Figure 3-2: The Indigenous Character Min-Hsiung Sings their Music in 'Cape No. 7'

Usually, the most direct way of foregrounding Taiwanese indigenous features musically in a film is to adopt their singing. No matter whether diegetic or non-diegetic, the conspicuous timbre of indigenous voices creates a specific atmosphere, something no other Taiwanese music can establish. However, in *Beyond Beauty – Taiwan from Above,* the adopted indigenous singing and percussion does not suggest

[252] Surprisingly, the soundtrack of the famous indigenous-themed film *Seediq Bale* (2011) employs more in the form of western orchestration than the incorporation of indigenous-featured sounds. Thus, the discussion here uses the example of the theme of *Beyond Beauty – Taiwan from Above* to elaborate on this topic.

particular characters or plot development but is included in the composition in order to present an integral Taiwanese sound consisting of elements from different cultural contexts.

Table 3-1: Theme Music of 'Beyond Beauty – Taiwan from Above'

Beyond Beauty – Taiwan from Above (abbreviated as *Beyond Beauty* in the following) is a documentary showing both the bright and dark cultural and environmental side of Taiwan. It has been acclaimed[253] not only as an introduction to Taiwan but also as a piece of artistic work combining aerial photography, narrative with a Taiwanese accent and lively music that skilfully integrates Taiwanese and western music. The documentary introduces various aspects of Taiwan, such as the landscape, the current situation and local environmental crisis, as well as a brief history of the country's culture and social groups. Among them, indigenous groups are not specifically introduced, as might happen in an educational film, but their singing is integrated into the film both diegetically and non-diegetically. *Beyond Beauty* is not an indigenous film, nor a film about the indigenous Taiwanese, but the use of indigenous music in the film is an interesting and significant feature, especially against the background of the status and position of indigenous people and their arts in Taiwan.

Before the arts and the culture of minority groups began to be preserved and respected in Taiwan, the image of the indigenous people and the so-called indigenous films have been poorly misrepresented by impressions made by outsiders, especially that of Han Chinese people (Shen 2016). Looking at the question from a film-musicological perspective, Shen Jiang maintains that indigenous elements in early films, such as *Hualien Harbour* (1948) and *The Nightingale of Alishan* (1957), have

[253] Positive reviews such as the one in an online article *Film Review: 'Beyond Beauty, Taiwan from Above',* in website of Variety. Maggie describes the film as: "Starting off like a tourist promo, *Beyond Beauty* swiftly morphs into an ecological cautionary tale […] Via the sincere, approachable voiceover of masterful Taiwan New Wave screenwriter Nien-jen Wu, the narration, though often mournful, also evokes a Chinese-style poetic romanticism" (Maggie 2014). Available from: https://variety.com/2014/film/global/film-review-beyond- beauty-taiwan-from-above-1201050029/ [Accessed 25/02/2020].

been incorporated into the music by either using the 'appropriation' or 'pastiche' approach. Her concept of appropriation is that composers adopt folk melodies or other musical elements signifying a culture as a leitmotif signifying a group of people (or ideology) for the film, echoing the concept Godsall defines using the term 'appropriation' ("the act of making something one's own") (Godsall 2019, pp.5). Pastiche, to Shen, refers to compositions based on the imitation of a particular style of music. However, in the case of early films featuring indigenous people, such assignation often involves misrepresentation. For example, *Hualien Harbour* (1948) misuses the tune of a male hunting song in a scene of women dancing, transferring the song to an entirely different and topically inappropriate scene. As Shen argues, the correct representation of indigenous music is not the goal of such films, such as when we see an indigenous character sing, accompanied by Chinese instruments.[254] Tung Shen uses the example of the song '*Spring of the Mountain'* in *The Nightingale of Alishan* (1957),[255] pointing out that the erhu[256] instrumentation and the rhythmic pattern consisting of syncopations of a kind used a lot in pop music are both outside the scope of indigenous music. There may be pastiche here but it is pastiche of traditional Han music and of pop music, rather than of indigenous music, creating a misleading combination that misrepresents the different constituent elements.[257]

Both examples fail to support their respective films because of a discrepancy in the topical implication in the first case and the wrong object of imitation in the second. Specifically speaking, both examples try to link the tribal image with indigenous singing but the misuse of the tune and the problem of the pastiche of incoherent musical elements mean that the localisation the films may aim for fails, certainly for any viewer with minimal knowledge of the music involved. In *The Nightingale of Alishan,* the tune sung by the main character (originally named Ching Chung) is not in any of the indigenous languages. Mandarin has, of course, become a common daily language used by all indigenous communities due to years of Kuoyu

[254] As explained in footnote 52, indigenous people in Taiwan are biologically barely related to Han people.
[255] Link to the scene, available from: https://www.youtube.com/watch?v=S1yRVdoMAqg [Accessed 23/02/2020].
[256] A bowed instrument from traditional Han music, see footnote 177 for a fuller explanation.
[257] Pastiche, defined by Richard Dyer, is "a kind of imitation that you are meant to know is an imitation" (Dyer 2007, pp.1 cited Godsall 2019, pp.7). However, the example Shen Jiang provides does not suggest such an intentional imitation but is simply an example of a careless or uninformed use.

Movement[258] by the ruling parties, with most of the indigenous people barely able to speak their mother tongue today but the strong inclination of the music towards the pan-Chinese tradition reinforces that and misleads the spectator about the culture the film is meant to depict. Both approaches risk misrepresenting indigenous music and culture. If the use of such a culturally very specific music and its integration into a film score is not based on the study and careful re-interpretation of musical semiotics, as Shen criticises, the use of indigenous music in most earlier Taiwanese films has involved little more than superficial borrowing.

After years of cultural integration and re-evaluation of indigenous culture, it has gained a new status as an important and genuine part of Taiwanese culture. The rest of this section will show which features of indigenous music are used in '*The Valley of Light'* (2013), the theme music for *Beyond Beauty*, and how they are integrated into the piece. In this case, an ancient Atayal tune (see photos 1-3 in the overview below)[259], a jew's harp and percussion (photo 4), and a bamboo flute (photo 8) are adopted as features of indigenous music. The musical signifiers of indigenous culture are not merely isolated borrowed bits or imitation but they take the musical lead, or are at least of equal importance to the western orchestra in this transnational piece of film scoring. Even though the composer is not Taiwanese, Ricky Ho[260] successfully combines local sounds with a western symphonic orchestra that dissolves national boundaries. The following analysis of the music will highlight how it smoothly integrates Taiwanese and western music into one, with subtle changes that closely move with the images to animate them and make them meaningful.

At the beginning of the film, after the credits, an orchestral piece starts and sets the tone of the soundtrack, accompanying the magnificent landscapes of

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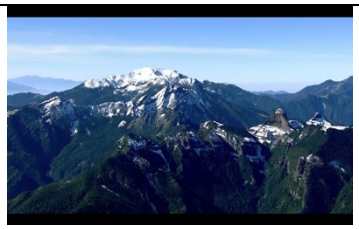
[258] According to an interview with Taiyu expert Feng-Hui Chen, the Kuoyu Movement was so successful that it unified the language use among Japanese, various dialects of Minnan Chinese and indigenous languages. However, it also diminished multicultural diversity when language assimilation was the aim. Taking Taiyu as an example, recent scholars believe that the writing system of Romanisation, which was imported to Taiwan in the late 19th by western preachers (protestant Christianity by the Dutch and Catholicism by Spanish missionaries), describes the language of Taiyu better than Mandarin. However, this writing system almost disappeared because of the Kuoyu Movement. Recently, Taiyu writing and reading has been restructured with regard to its pronunciation, and developed into a combinative writing system with Mandarin (information from Chiang-Chueh Li Taiyu Educational Foundation in an interview with Feng-Huia Chen, a Taiyu-language expert in Taiwan).

[259] One of the tribes that lives mostly in the mountain area of Taiwan. The Atayal are famous for their tradition of facial tattoos.

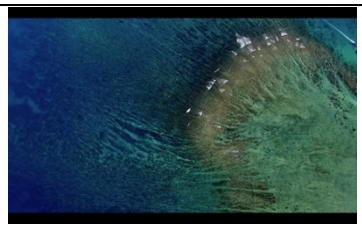
[260] A Singaporean composer who worked on Te-Sheng Wei's war film *Seediq Bale* (2011), an epic historical film about the fight between indigenous people and the Japanese that also integrates indigenous music as well, but rather less so, as in *Beyond Beauty*.

Taiwan's coastal and mountainous areas. After a few turns of the music, the warm sound of the well-known native actor Nien-Jen Wu narrates, "Please don't be surprised, this is our home country – Taiwan. If you haven't seen it, maybe it's because you are not standing high enough. Let us be transformed into a floating cloud or a flying bird, to see Taiwan together for its beauty" (-6:48).

Table 3-2: Music Cue Sheet and Details of the First Part of "The Valley of Light"

	Starting Time	Key	Inst.	Photo
1	07:05	C#	Wind sound, spacious pad sound	
2	07:26	C#	+ Singing voices	
3	09:20	C#	Synth[261] synced to the light reflection	
4	09:28	n/a	Jew's harp, perc.	
5	09:43	C#m	+ Strings	

[261] Here refers to the keyboard synthesiser.

6	09:54	A	+ Piano	
7	10:21	C#	+ Brass, harp	
8	10:50	C#(m)	Bamboo flute solo + percussion	
9	11:08	A	Strings and harp	
10	11:34	C# ->A	Full orch.	
11	12:05	C#m -> G	Strings + harp (short -> long lines)	

Photos 1-3

After the introduction and title sequence, '*The Valley of Light'* starts with the sound of wind, then expands the soundscape with a set of spacious sustained sounds made by a keyboard synthesiser, which accompanies images of a snow-covered mountain. When the image crossfades to one with less snow on the mountain, the ancient indigenous voice singing starts, as if to bring warmth to the majestic

mountains.[262] In this second part of the theme song (09:00-09:28), the music introduces elements to slightly dismantle the timbre established by the dreamy pad. The music is firstly raised by the higher register of the singing voice, the image then follows the music and lifts to a higher point that widens the perspective practically and emotionally. In other words, the tension the music builds could lead to a sense of danger if it were to accompany a zoom in, suggesting movement towards the location of some upcoming action; however, the zoom out creates a sense of broadening and the intense experience of the land when accompanied by the sonorous singing. In addition, an 'observable' sound – a clear keyboard synthesiser sound synchronised with the light reflex of the sun shining onto the water of a river – also helps link the music to the experience of the landscape and connect to the image (09:20).

Photos 4-6

Following the gradually accelerating shots, drum beats more typical of Hollywood film music and the traditional indigenous sound of a jew's harp (used by almost all of Taiwan's 16 indigenous tribes)[263] gently introduce a different layer below the continuous singing, as though to invite people to gather to dance together – the music suggests a human presence and activity the images do not show but which becomes part of the unfolding of the film through the soundtrack. Again, the music builds up tension and a sense of suspense, with strong hits on percussion, and a change to a minor mode in the strings, accompanying the shots zooming into the crater of the volcano. The tension reaches its highest point with a strong timpani crescendo and is finally released with a shot of the spectacular landscape of the lake surrounded by grass and trees.

Figure 3-3: Indigenous Traditional Instruments – Ratuk (left) and Jew's Harp (right) [264]

[262] Most of the indigenous tribes live in the mountainous or coastal areas of Taiwan. The mountainous tribes sing, call and respond, using natural echoes, just like the song.
[263] There is debate about the origins of this instrument but the Taiwanese jew's harp is believed to fall in the same category as those from Asia and Oceania, owing to its material. Although there is some metal used in some Asian jew's harps, most of the ones from the East are made from bamboo or wood (which sounds softer), while most of those from western countries only made from metal (which sounds sharper and more direct). However, there is no evidence that the jew's harp used in the film is a traditional Taiwanese one. For further information about the history and categories of jew's harps around the world see *The Search for the Origins of the Jew's Harp* (Wright n.d.).
[264] Ratuk is also a traditional instrument, mainly used by the Bunan tribe. The picture is from the online article *In Tune with Taiwan,* in website of Serenade Magazine. Available from: https://serenademagazine.com/series/music-education/in-tune-with-taiwan/ [Accessed 23/02/2020]. For more musicological introduction see *Traditional Music in Taiwan* (Huang L. 2001, pp.10-35) and

Harmonically, the music is in C# major in the beginning of the theme song, with the sense of a clear key then affected by the atonal percussion and jew's harp, and eventually changes to C# minor in the strings to build tension. However, it is the key of A major (the subdominant key of E, which in turn is the relative major key of C# minor) rather than any of the keys closely related to C# major/minor that leads the music into the next part. This dramatic harmonic change avoids the sense of optimism that a direct change from C# minor to C# major (the key of the subsequent section of the piece) would have generated; instead, the music is smoothly lifted[265] and broadened by the instrumentation, specifically by the addition of piano and a wider range of string instruments.

Photos 7-8

Eventually, the music not only transposes to C# major, the brightest harmonic choice of the whole theme, but a brass section also widens the soundscape for shots of the spectacular landscape, creatures and moving trees – the brightness of the music fits the increasing animation of the scenes on screen. Despite the musical changes, the percussion section, including traditional Taiwanese indigenous instruments and western orchestral ones, accompanies almost all of the rest of the piece. This not only serves to invest the music with energy but can also be understood as a nod towards indigenous music itself, which is closely connected to the concept of dance.

History of Taiwanese Music (Lu 2012, pp.233-243). For specific information on ratuks and jew's harps, as well as related information on the music from Atayal tribe see the same book (ibid., pp.108-112).

[265] A direct change from C# minor to C# major would have been too bright because it would have created the sense of a transformation from darkness to light. A major rather takes a sideways step, while still being sufficiently close to C# on the sharp side of the circle of fifths.

Instrumentally, the percussion serves as the fundamental layer of the music, above which the unfolding of harmonies and other instruments take place, but which establishes the tone of the music as indigenous.

The same is true in the next part of the music, with a bamboo flute solo[266] playing upon the accompaniment of the continuous hammering timpani and ornamentation from bells[267]. The bamboo flute leads to another soundscape but it is again built on a foundation of percussion and on the movement of dance.

Figure 3-4: Indigenous Traditional Nose Flute (Made from Bamboo) [268]

Figure 3-5: Indigenous Traditional Dance and Costume[269]

[266] The traditional Taiwanese indigenous bamboo flute is a nose flute. Here, I use the word 'bamboo flute' because one cannot be sure that the instrument is blown from the nose, but the sound quality is highly recognisable because it is from a flute made from bamboo. The pictures below are both from *Carnival Festival,* in website of Pinterest. Available from: https://www.pinterest.com/pin/396246467196878163/ [Accessed 20/02/2020].
[267] There are many different bell sounds in the music. The bell is another symbolic instrument in indigenous dance and music: people dance with bells attached to their traditional costumes, creating a consistent rhythm for the tribe to dance together.
[268] Image from *In Tune with Taiwan,* in website of Serenade Magazine. Available from: https://serenademagazine.com/series/music-education/in-tune-with-taiwan/ [Accessed 20/02/2020].
[269] Image from *Wulai Aboriginal Village Tour (CAD),* in website of Mandarin Holidays. Available from: http://www.mandarinholidays.com/product/twd08/ [Accessed 20/02/2020].

Photos 9-11

Both the part of the bamboo flute (photo 8) and the sustained strings on the A chord (photo 9) stand out from the previous parts of the piece. The rhythm of the music seems to slow down, setting the stage for the following leap to the bright C# major key with the full orchestra, while the image track (seems to) leaps from one side of the mountain with a waterfall to another side, covered in greenery and with the scattered clouds.

Just before the end, a short and lively spiccato section on strings and piano opens up another page with pictures of sea waves and an underwater sandbank. Surprisingly, the music then shifts to G major, quite distant from C# major (or even to the second part in C# minor) before the last four bars of the piece. This disruptive effect helps to move out of the soundscape built up by the theme music and introduce the next scene of the film.

In essence, Taiwanese indigenous music and a western orchestra come from very different musical traditions and could seem incompatible in many respects – western music education was passed to Han people in general by the Japanese but barely to the indigenous people in the early development period. However, the instance of '*The Valley of Light'* (and the examples of the music in *The Village of No Return* (2017) discussed in the final section of this chapter, as well as the example of '*Green Jade the Full Tree'* (2017) analysed in the next section) shows that a skilful composer can combine them successfully; the fact that this happens so often in post-TNC films suggests that there is a tendency in the current film music in Taiwan to

showcase its ability to integrate diverse elements, and as a result, create the impression of 'synthesis' in the music that in itself becomes a sonic signature of Taiwan, its history and culture. If it is to work successfully, this synthesis needs to go beyond grafting individual elements from one musical context onto a framework from another but rather needs to be a 'chemical process' that integrates diverse elements with sufficient compatibility into a new unity (more discussion in the final conclusion). In this instance, the western sound either provides the atmosphere (orchestral sounds and the sustained sounds made by the keyboard synthesiser) for the indigenous singing freely floating with the pictures, or it builds tension and adds dynamics by its harmonic and instrumental changes that are built on the consistently indigenous-sounding percussion (the bells). Any individual part of the music being withdrawn from this piece would make it sound incomplete because it has been considered as a unit, albeit one made up from ingredients from different original contexts.

The Integration of Pan-Chinese Sounds in Post-TNC

As discussed in the section on musical orientalism, a particular harmonic constitution can signify the shared cultural space of pan-Chinese countries and Japan. This section will expand the discussion to traditional Han instruments and genres; the included examples range from the Han music used in TNC (for example in *City of Sadness* (1989)), in films in-between TNC and post-TNC, (*Double Vision* (2002)) to post-TNC (*Dintao* (2012)) as supporting material, while a comprehensive case study of the theme of the film *The Bold, The Corrupt, The Beautiful* (2017) will provide more insight into specific borrowed genres, namely nanguan[270] and liamgua.[271]

Han traditional music has been part of Taiwanese culture for a long time in the tradition of pan-Chinese music and has been passed on by Chinese immigrants before and after the Second World War. Instrumentally, the most frequently used Chinese instruments in the Taiwanese tradition are the dizi[272] or bamboo flute, sheng

[270] A traditional musical genre from Han culture, see footnote 88 for a fuller explanation of nanguan.
[271] A traditional musical genre from Han culture, see footnote 87 for a fuller explanation of liamgua.
[272] See footnote 182.

(woodwinds)[273], suona (brass)[274], yueqin[275], pipa[276] and guzheng (plucked strings)[277], erhu (bowed strings)[278] and various percussion instruments such as Chinese cymbals, gongs and drums.[279]

Figure 3-6: Traditional Han Chinese Instruments[280]

[273] A sheng is a reed instrument famous for its mysterious but rich timbre. It is a polyphonic instrument that has recently gained popularity as a solo instrument.
[274] See footnote 181.
[275] See footnote 198
[276] footnote 157.
[277] As mentioned in footnote 157, guzheng ('gu' means ancient, 'zheng' is a kind of instrument similar to the zither) is another pluck instrument from traditional Han music, like pipa. Guzheng, also known as the Chinese zither, is an ancient instrument. Guzheng is also ancestral to other Asian Zithers such as koto from Japan. As mentioned in *Musical Orientalism – Ambiguity and Stereotype,* traditional Han music is based on pentatonic scale, that especially shows for this instrument because its tuning is done using a major pentatonic scale. With over 20 strings, it could either be a chordal or melodic instrument, and even played both at the same time.
[278] See footnote 177.
[279] For more information on traditional instruments from the Han Chinese tradition see *Brief in Chinese Traditional Instruments* (Huang L. 2001, pp.92-97 and pp.104-125)
[280] Picture from *Characters of Chinese Local Instruments,* in website of Soomal.com. Available from: http://soomal.com/doc/20100002388.htm [Accessed 20/03/2020].

Concerning kuoyue (Chinese traditional music in Taiwan),[281] most of the traditional genres came or were derived from the region of Minnan,[282] and they are

[281] 'Kuo' means 'nation' (same as 'kuo' in kuoyupian), while 'yue' means 'music'. Different pan-Chinese regions have specific genres that are derived from particular locations of China but they are also named differently, e.g. 'chong yue' in Hong Kong, 'hua yue' around south-east Asia, 'min yue' in China and 'kuo yue' in Taiwan.

[282] See footnote 24 in the introduction for more basic information.

regarded as traditional Taiwanese genres after decades of development within the local culture. Traditional Fujian-related genres include five main categories, namely: i.) folk music; ii.) 'speaking and singing music', such as liamgua and siopokua (also named banter duets) (Chen 1997, pp.32-39 and Huang L. 2001, pp.68-89); iii.) theatre music such as gezaisi (Huang L. 2010 and Lu 2012)[283]; iv.) instrumental music like nanguan[284] and beiguan,[285] and finally; v.) religious music like dintao.[286]

Before the discussion on current adaptations of Han traditional music in post-TNC, it is, although distant from the current topic, not altogether irrelevant to point out that there are also examples of traditional pieces in TNC films. Taking *City of Sadness* (1989) as an example, there are scenes showing an early instance of adopting traditional music, albeit for a different purpose than examples in post-TNC. In earlier films (i.e. before the post-TNC era), adaptations of traditional instruments in films are designed in a more manifest way: they are applied as 'cultural icons' that features in the film, rather than a musical component that interweaves or interacts with others. The approach of introducing a traditional piece of music for the purpose of means of manifest localisation in *City of Sadness* effectively generates a Han Chinese sonic image and implies a lament for the loss of freedom under political pressure in the Martial Law period. However, this idea could have been woven into the film more thoroughly if it had been an integral part of an overall musical strategy and thus created a sense of musical continuity. As in a particular scene in *City of Sadness* (2:06:14 – 2:08:19), the shown storytelling genre liamgua[287] (with two musicians, one singing and another playing erhu[288] diegetically) is not really integrated with the plot but assigned as though providing a break from the atmosphere of suppression the plot has established.

The use of the diegetic music in this scene is typical for the approach of creating a 'realistic' scene largely used by TNC directors, who tend to build up a

[283] For a broader understanding of the categories, history and features of Han Chinese music in Taiwan see *History of Taiwanese Music* (Lu 2012, pp.19-20, pp.76-79, pp.117-119 and pp.166-167).
[284] For a thorough study of nanguan music see *Nanguan Music* (Lu 2011) and *History of Taiwanese Music* (Lu 2012, pp.380-422).
[285] A traditional musical genre from Han culture, see footnote 89 for a fuller explanation of beiguan.
[286] A religious parade related to Han tradition, generally involving dancing and group drumming. For a basic introduction to dintao please see the section *The Little Theatre with Dance and Music* in *Comprehensive Reading of Taiwanese Music* (Chen 1997, pp.92-105).
[287] Liamgua is a traditional musical genre with regard to Minnan/Fujian culture specifically. Literally, 'liam' means 'read aloud' or 'recite', and 'gua' means 'songs'.
[288] See footnote 177.

scene with elements that could occur in the real world (such as a liamgua performance in a Taiyu-speaking family in this case), so that a plausible local atmosphere is established, with the diegetic music functioning as relatively inconspicuous background because it is not meant to lead spectators in a certain direction regarding their understanding of the story. This approach highlights traditional art on screen but does not make it an important part of the narrative machinery of the film, a typical approach for TNC films, which tend to use musical instruments or genres as significant symbols of cultural identification rather than as parts of a narratively oriented musical score, as post-TNC films more typically do.

More recent Taiwanese film music has usually followed the approach using selected Taiwanese components and integrating them into a score with narrative intent. Iconic elements of traditional music are dismantled into parts and re-integrated with other, often modern, musical elements, shifting the place of the traditional music into a new outlook and using them rather allusively.

Before the post-TNC period, CinCin Lee experimented with the sounds of Taiwanese traditional instruments in *Double Vision* (2002), which can be regarded as one of the most spectacular examples of allusive localisation in Taiwanese horror film. CinCin Lee uses traditional instruments, such as suona, dizi and guzheng,[289] for playing discordant notes integrated with Hollywood-like sound effects, and a string ensemble to build up a complex horror atmosphere. One scene starts with haunting pad sound made by synthetic keyboard and metallic percussion as sounds from a traditional Taiwanese ritual, later combining with noises like human screaming and traditional drums with the appearance of a ghostly character, establishing an eerie tone with a touch of ritualistic sounds from Taiwanese custom.[290] The image later cuts to a scene showing us the character's imagination, with a suona playing furiously atonal tones, with the dissonant sounds of the dizi and guzheng then playing together with strings and cinematic sound effects when the image track cuts back to the ritual-like scene (1:27:38-1:32:44). *Double Vision* performs musical localisation to bring the spectator in proximity to the horrifying atmosphere situated in Taiwan with no limitation placed on the instrumentation.

[289] See footnote 181 for an explanation for suona; footnote 182 for dizi; footnote 277 For guzheng.
[290] CinCin Lee adopts the traditional Han genre of beiguan, which is the most common music used to accompany a traditional funeral in Taiwan.

Post-TNC music in particular uses such traditional sound elements, such as adaptations of harmony, particular musical instruments or familiar folksongs as (leit)motifs, and repeatedly use those elements or sounds throughout the film for continuity purposes. The successful approach by *Cape No.* 7 led to an increasing adoption of traditional instruments in contemporary Taiwanese film scores as representations of musical localisation, as a device for bridging cultural differences and also simply as a featured sound integrated into contemporary pieces. Apart from erhu and yueqin,[291] something adopted frequently in post-TNC films is traditional percussion, which can be found regularly in action sequences. One example is the film *Dintao* (2012) (also mentioned in section *Problems of Music for Manifest Localisation – A Case Study of 'Faithball'* in Chapter One), which concerns a traditional dintao group reviving the custom of traditional religious parades, doing so by integrating traditional drums with rock band music. The revival of such traditional sounds is one of the features that make Taiwanese films of recent years stand out internationally, with the links of traditional Taiwanese music with Han Chinese and Japanese traditions also giving such a revival particularly interesting cultural resonances. These resonances can be found harmonically in musical orientalism and instrumentally with the adaptation of musical instruments inherited from traditional Han music.

In the case study of *The Bold, the Corrupt, and the Beautiful* (2017) below, the appropriation of the musical genre nanguan and liamgua from traditional Han music will be presented, with its approach of borrowing and integration with western compositions. It is a suspense film whose fictional story is inspired by a series of true cases related to corruption between the political and business circles in 1990s Taiwan. The plot involves three women, the mother (Lady Tang) and two daughters (Tang Ning and Tang Chen) – that, at least, is how the two are presented to the public, though the plot later shows that they are mother and daughter. It is a twisted story in terms of the relationships between individuals and that between the worlds of business and politics. In the story, the Tang family emigrated from China with the KMT government after its defeat by the PRC, settling in the southern part of Taiwan. Lady Tang runs an antique shop and provides her family with a good life but works as

[291] Yueqin is a traditional instrument from Han culture but later evolved into an exclusive version when used in Taiwan. See a fuller explanation in footnote 198, and the use in the liamgua pieces in the film *The Bold, the Corrupt, and the Beautiful* at the end of this section.

a broker who arranges financial transactions in a very grey area of legitimacy. The family is finally broken by their involvement with a criminal case and distrust among themselves. By setting the story in this background, multiple facets of 1990s Taiwanese society are presented, with the appearance of wealth but wealth built on the foundation of hidden corruption, instability and distrust among people and families.

Table 3-3: Theme Music of 'The Bold, the Corrupt, and the Beautiful'

The Bold, the Corrupt, and the Beautiful uses the traditional musical genres of nanguan and liamgua: nanguan for the theme song and liamgua in the narrative scenes (shown in Figure 3-7 at the end of this section). Nanguan is an ancient musical genre from central China that has been around since the Tang Dynasty (618 - 907 A.D.) and Song Dynasty (960 – 1279 A.D.). It was one of the forms of chamber music played at the royal court because of its elegance, before later moving to south-east China to the region around Fujian with the movement of people from central China caused by warring.[292] Nanguan is generally known as 'silk and bamboo music', with the ensemble mainly comprised of bowed/plucked string instruments (known as 'silk' in the Chinese tradition) and woodwind instruments (such as dizi);[293] occasionally, a vocal part is included, with the singer playing a wooden percussion instrument called 'pai', singing and leading the ensemble (Lin n.d.).[294]

The film's theme music, '*Green Jade the Full Tree'*, intriguingly adopts traditional elements implicitly as the foundation of the piece, integrating them smoothly with a western orchestra without any sense of confrontation – the Chinese

[292] Central Chinese people in this context means those who lived south of the Yellow River. Broadly speaking, they are the original Han Chinese; its connection with the ancient origin of Han Chinese culture is also the reason why nanguan has maintained its cultural and historical value until present times in Taiwan.
[293] In most cases, silk instruments include stings instrument as pipa and the two- and three-stringed Chinese lute, while bamboo normally means woodwinds like dizi (a transverse Chinese flute).
[294] Apart from pai, there are also other percussion and brass instruments used in nanguan music (ibid.). For more on nanguan, see *The Transborder Dissemination of Nanguan in the Hokkien Quadrangle before and after 1945* (Wang 2016, pp.58-85).

instrumental concept of silk and bamboo has become transformed into the western orchestral string and woodwind section that here interacts with the vocal part. The theme song also accompanies a scene at the very end of the film when Tang Chen discloses her resentment towards her mothers and the whole family, with Tang Ning kidnapping her but actually trying to help her escape from their manipulative mother and the case she is involved in (01:27:29). The most twisted part of the story is finally disclosed in this scene with the accompaniment of the largest and most intricate piece of the whole soundtrack – the spacious sound of a string ensemble based on the overall compositional concept of nanguan lead by Taiyu singing and finished by an ostinato played by a flute.[295] Those three principal lines pull each other along in a way that creates a sense of contradiction but also of subtle and tender intimacy, just like the relationship between the three characters –evidence of using music to bring proximity to a specific narrative subject.

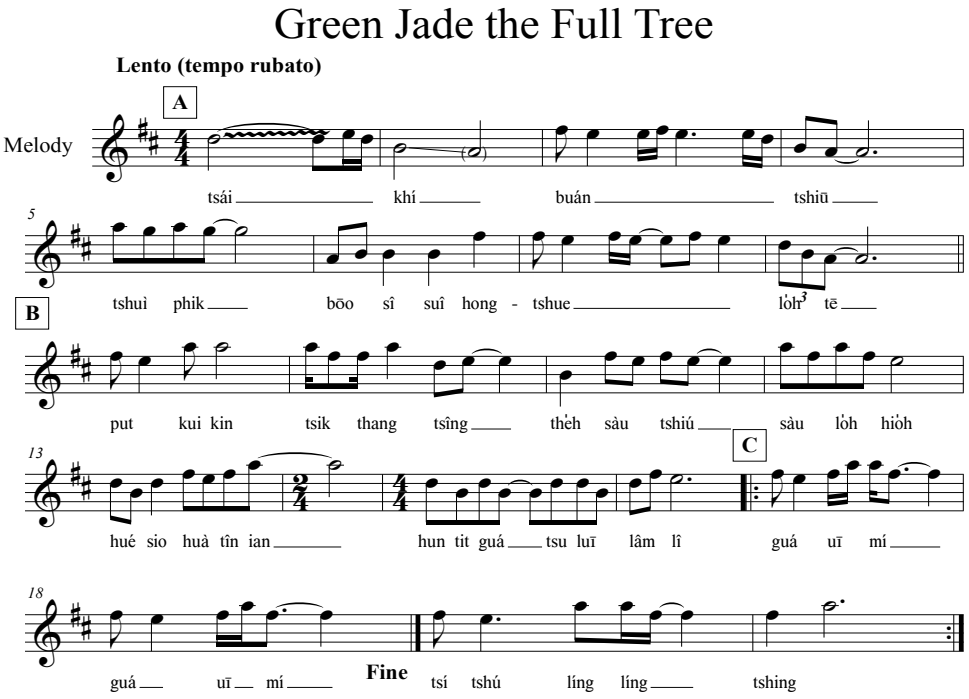
Musicologically speaking, composer Blaire Ko transfer an aspect of the compositional concept of nanguan, an ancient vocal technique called 'Changing Tune with Rhymes'[296], from nanguan to lead the western orchestra. 'Changing Tune with Rhymes' is one of the symbolic concepts of nanguan concerning the melody that leads both the tune and the emotional movement of the accompaniment. Usually, there is no regular time signature, and the harmonic change is the result of the interrelationships between the melody and the accompaniment lines, rather than as part of specific chord progression as is the case in most of western music – that the dynamics in 'Changing Tune with Rhymes' is led by the melody and its lyrics, which are developed rather freely according to an emotional trajectory and not by strict musical rules. In this case, the vocal part leads the tune (the main flow of the music) by the assigned 'rhymes' with regard to the lyrics as well.

[295] The ostinato inevitably creates a sense of constriction but it is tempered by the sweet timbre of the sound from the flute – another aspect of the contradictions in the music that are crucial to its appropriateness for the story.

[296] In *The Beauty of Hakka Music*, Jung-Hsing Cheng takes the representative genre of Hakka (the second largest group of the islanders in Taiwan) traditional music, "mountain songs", as an example to explain the use of 'Changing Tune with Rhymes'. He writes that listening and understanding how "the making of rhyme" is an essential way to appreciate this kind of music, with it usually depending on how the singers control the rhythm, pitch and dynamics of their singing. They not only add ornaments but particle words that have little or no meaning, with a competent singer and their rhyme being as unpredictable (and charming) as a teenage girls' words, moving like the heartfelt words of lovers and as poetic as lines of calligraphy (Cheng 2000, pp.172).

As one can see in the excerpt below, many of the words are sung on more than one note; they are extended by various ornaments, which creates the exclusive colour and style of this technique. This breaks with the structure of music people familiar with western classical or popular music traditions know – the music flows following the melody and the emotions with tempo rubato, as though trying to reflect the unpredictable waves of the scene to 'auralise' the turbulence and the vulnerability of the family.

Score 3-3: Melody of "Green Jade the Full Tree"



In the introductory section, the music is constructed from three individual but interacting layers: a middle-range sustained note on the tonic note (D), the continuous ostinato on a flute with a plain tone on the tonic note (which repeats throughout the whole piece) and a section of string ensemble playing three notes in turn – the leading note (C#), the subdominant (G) and the supertonic note (E). Accidentally or not, there are various uses of the number 'three' in the theme: there are three main musical layers throughout the piece, three individual lines and three notes played by the leading string section in the introduction – a feature that could be meant to reflect the relationships of the three main characters. Moreover, this section of the introduction follows the compositional concept of 'Changing Tune with Rhymes' as well; each of the lines progresses individually but collectively they create the sense of space with

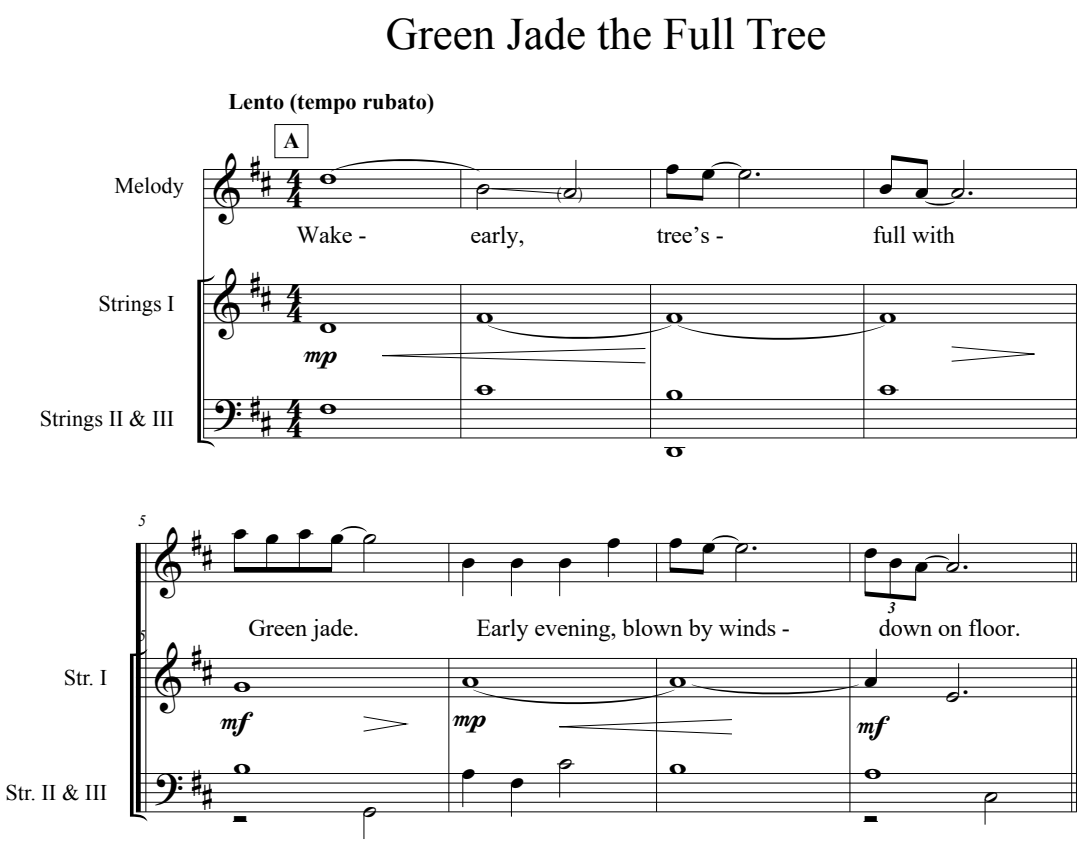
the harmonic interactions between one another. After a few phrases, that sense of space is expanded by the dreamy but scattered sounds of a harp to introduce the main melody.

Now the A part of this song will be closely analysed as an example for the use of the technique of 'Changing Tune with Rhymes' in the interaction between melody and string section to illustrate the poetic image of the scene. In the score excerpt above, the strings have been simplified into three main parts (high, middle and low register) and the melody simplified as well in order to more directly show the connection between lyrics and harmonic dynamics.[297] In this short example, there are two main movements: i.) a gentle crescendo from the beginning to the third bar (as the lyrics describe, the smoothly broadening sound between the highest and the lowest note of the strings is like the start of the day); ii.) a slight descent from bar four that suddenly turns a bit louder when the lyrics go to "*green jade*". The surprising mezzoforte on the words "*green jade*" with the warm intervals underneath the melody (the sense of warmth in the harmony of bar 5 is generated by the first chord that is set in root position when the low G enters in the bass on G major chord) allows the listener to feel how lovely the green jade tree can be.[298]

[297] It should be borne in mind that this is a rubato piece and that the time signature and the length of notes can only be a reference.

[298] After a few bars (not shown in our simplified score), there is again a gentle crescendo, albeit with some discords on "*Early evening, blown by winds"*, with an ostinato in string section one and moving lines in string section two, then finally a release when the melody goes to "*down on the floor"*. As animated as the lyrics, the strings are like the leaves on the tree, which are stirred by the winds but finally released when they fall to the ground.

Score 3-4: Simplified Score of "Green Jade the Full Tree"



The subtle changes of the harmonies follow the lyrics and the melody so closely that the listener is immersed in the image and emotion it depicts, without noticing the design. In an eight-bar part, three ups and downs, as well as the elegant but fragile sentiment, are sophisticatedly established. It is a good example showing how a traditional compositional concept can be re-introduced into the modern world and a modern film score. In this case, there are many musical 'mistakes' if one analyses the piece from the perspective of western music theory, such as starting with the third of the tonic D major chord as the lowest note in the first bar, the leap into a fourth from bar 1 to bar 2, or leap to the third of the submediant chord on bass in bar 3, etc. However, such 'mistakes' can make sense when they are analysed from the perspective of the concept of 'Changing Tune with Rhymes'. For the ups and downs, as well as the tension-building and release in the main melody, there is no theoretical norm, with only the sentiments of the rhythms needing to be followed in the music.

In addition, the melody as a whole is also constituted mainly by a pentatonic scale, which could make it inclined to the sound of (pan-East Asian) orientalism. However, with the adding of the note G (the 4th in the major scale on D major), which

is not part of the pentatonic scale, the pan-East Asian sound effect is not aimed for in this case.

Table 3-4: Translation of the "Green Jade the Full Tree" Lyrics

	Taiyu	Mandarin	English
A	Tsái khí	早起	Wake early
	buán tshiŭ tshuì phik	滿樹翠碧	Tree's full of green jade
	bōo sî suî hong tshue lo̍h tē	暮時隨風吹落地	Early Evening, blown by winds down on the floor
B	put kui kin	不歸根	Not returning to their root
	tsik thang tsîng	積窗前	They're piled in front of the window
	the̍h sàu tshiú	提掃帚	Take a broom
	sàu lo̍h hio̍h	掃落葉	Sweep those leaves
	hué sio huà tîn ian	火燒化塵煙	The fire turns them into dust and smoke
	hun tit guá tsu luī lâm lî	熏得我珠淚淋漓	It makes my tears drop one by one
C	guá uī mí	我為乜	I don't know anything
	guá uī mí	我為乜	I don't know anything
	tsí tshú líng líng tshing tshing	只處冷冷清清	Just being here cold and alone

Apart from its use for the theme music, composer Blaire also adopts liamgua diegetically in the narration scenes: he invites the honoured liamgua singer/yueqin player Hsiu-Ching Yang to play as a narrator introducing this twisted tale. This intriguing design successfully introduces traditional music to the film in a way that allows these culturally valued genres and instruments a second life beyond the role of museum pieces.

There are a large number of different Han musical genres similar in their speaking and singing form to liamgua, with one being pingtan. However, different

places of origin have made the speaking and singing forms varied in their respective singing styles and accompanying instruments. Compared to pingtan, the Taiwanese version of speaking and singing music originates from Fujian (as professor Chang-Hui Hsu has demonstrated (Hsu 1991)), while pingtan is from Suzhou city in the province of Jiangsu, hundreds of kilometres north of Fujian province. Briefly, the biggest difference between the two genres is that pingtan uses a vocal tone closer to the singing style of Beijing opera whilst the singing of liamgua is more narrative (more like speaking than singing, without too much decoration on the voice) that makes it less stylised, closer to shumin[299]. Another representative difference is that pingtan uses the pipa[300] and liamgua the yueqin as their respective main instrument. Since the yueqin has become one of the representative instruments of Taiwan because of inherited genres, such as liamgua and the abundant creative folk songs written by local player Ming-Chang Chen, the advent of this instrument on the film screen doubtlessly creates a Taiwanese colour in this film and in *Cape No. 7* (used as the instrument played by the character Mao Po).

The composer noted in online magazine *Blow Music* that the revival of traditional sound is a great conclusion, with Blaire maintaining that "traditional music needs to be revived in a way of being treated as accessible music that can be used and not preserved. People should provide traditional music vitality to bring it back alive" (JohnnyWen 2017).[301]

Figure 3-7: Narrative Scene with Diegetic Performance of Liamgua, Hsiu-Ching Yang (left)

[299] For an extensive study of Beijing opera please see *Peking Opera and Politics in Taiwan* (Guy 2005).
[300] A pluck instrument from traditional Han music; for a fuller explanation see footnote 157.
[301] Available from: https://blow.streetvoice.com/37721- [Accessed 22/02/2020].

Composition with Local Content in Western Form – A Case Study of *The Village of No Return*

The music of *The Village of No Return*, composed by Owen Wang,[302] shows a wide range of variety and the integration and adaptation of western musical genres, classical western harmony and its rules. The music of *The Village of No Return* consists of a range of different themes employing various instrumentation and innovative composition involving arrangements of musical genres with a strong rhythmic profile, such as gypsy jazz, rock and rumba. The overall concept of the music is to create a sense of confusion and mingling different elements to reflect the central idea of the plot: the parallel world in which the villagers used to live (the Village of Desire) and the one they live in after losing all their memories (the Village of No Return)[303] – same place, same people but a completely different world.

The film is set in the remote and rural Village of Desire during the transition period from the Qing Dynasty to the Republic of China in Taiwan, and can best be described as a comedy filled with sarcasm and black humour. The story starts when the wicked Taoist Immortal Rainbow brings a magical ancient instrument, named the Worry Ridder, to the village and uses it to make all the villagers lose their memory. He later defrauds all of them into believing that he is the head of the village, marries the beautiful Autumn and then instigates them to find the treasure hidden in the village. The village is later invaded by a group of gangsters, the Cloud Clan, who are hired by a greedy official (Peeling Shih) to plunder the treasure in the village. However, the villagers are saved later by one of the residents, Magic Knuckle King, who was a coward before but is turned into a Kung-Fu master after having his memory wiped by the Worry Ridder.[304]

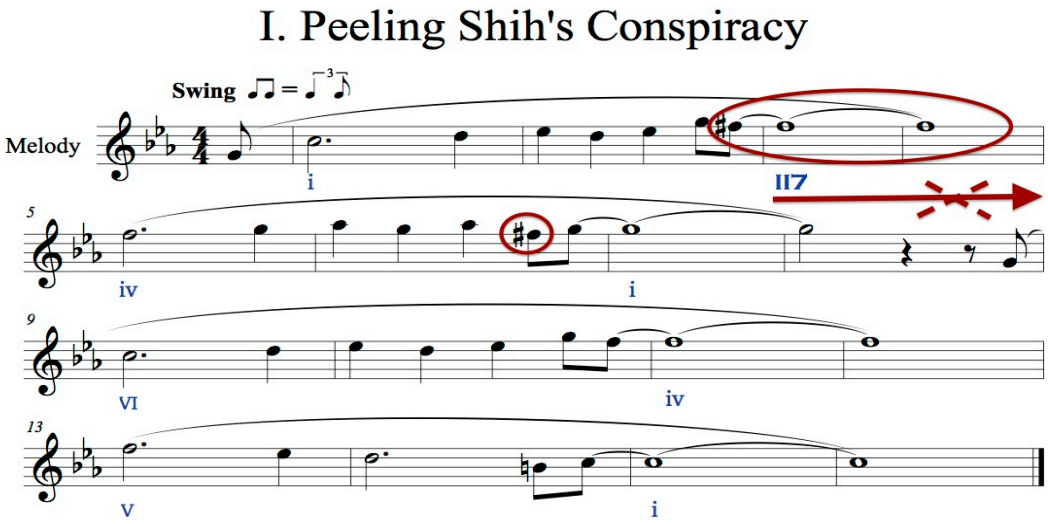
[302] He was also the composer for *Faithball* (2013).
[303] This statement was from an interview I conducted with the composer in Taipei, 28/07/2017.
[304] All the English translations of character names and the themes shown below are based on the names shown in the published soundtrack.

Figure 3-8: Immortal Rainbow

The Village of No Return is an extraordinary film full of drama with unexpected turns and tangential stories; it could be relatively hard to comprehend if the spectator is distracted too much by such smaller stories or loses track of the main story arc. Fortunately, the music does a remarkable job of characterising different roles, distinguishing them, and building up the right atmosphere with each theme. Most importantly, it is the musical continuity established by the use of the seven main themes and the tonal correlations linking them that means that the score reinforces the construction of the plot through a balance of musical coherence and variability. In the following paragraphs, the musicological analysis of each of the seven themes will be presented, with how I perceive the composer using tonal correlation and the accompanying musical cues presented in Table 3-5. The discussion of the different themes will also highlight the non-harmonic tones used in the themes to better understand how the themes are used for characterisation in the film.[305]

[305] The introduction of the chapter *Nonharmonic Tones* in the book *Harmony* argues that "Literally, there is no such thing as a nonharmonic tone, since tones sounding together create harmony." There are only "atonal" tones "to a certain key" (or atonal tones like microtones if the subject is expanded to the curriculum of 'equal temperament'), and these usually have a specific function in relation to that key (Piston and DeVoto 1985, pp.109).

Score 3-5: Melody and Harmony of the Song "Peeling Shih's Conspiracy"



The first theme that appears in the film is a darkly comical one with a swing rhythm on drum and bass, accompanied with an accordion playing mostly on the off-beats with syncopations.[306] However, it is the harmony of the song, which is seemingly simple but remarkably written, that creates a sense of mystery with a colouring of black humour. The cue is in C minor, with a melody using the harmonic minor scale. It is initially characterised by the one and only borrowed chord,[307] a secondary dominant (V/V, II7 as shown in the score) – the D major chord in measures three and four. Part of that chord is the note F#, which one can find in the melody, deliberately sustained for more than two bars to create a sense of instability. The tonal uncertainty is sustained when the melody plays an F natural straight after the F sharp,[308] then passes back to F sharp again in bar six. In measures six/seven, there is no F# on the iv chord (F, Ab, C), nor is the chord resolved normally by the dominant chord (V). Surprisingly, this unexpected harmonic change creates no sense of falseness but rather one of facetiousness. Especially because of the constant swing rhythm, the melody has the 'musical space' to fool around the harmony, moving in and out of tonal implications. Instrumentally, the sense of playfulness is strengthened by the short-sustained plucked pipa playing the melody, later doubled with the accordion – two representative instruments of folk music but originating from diverse

[306] Off-beats (or upbeats) in music refer to the weak beats compared to the strong/down beats. In most cases, musical accompaniment focusing on off-/up-beats creates a jumpy feel, which is why a lot of dance music adopts it. Syncopation is the smaller subdivision of the off-beats and refers to the upbeats within a beat that make the rhythm even more unexpected and jumpy.
[307] Composers may 'borrow' chords or notes from related (and sometimes even not closely related) keys to expand the harmonic range of a piece.
[308] F# is a temporary leading note of the secondary dominant chord D7 and, as such, has "a powerful urge to rise a semitone, as do all leading notes" (George Pratt 1996, pp.30) to the note G.

cultures (the pipa from Far East and the accordion from Europe and South America), a contradiction that reinforces the sense of instability in the music but subtly resolves it again by the coherent rhythm and accompaniment.

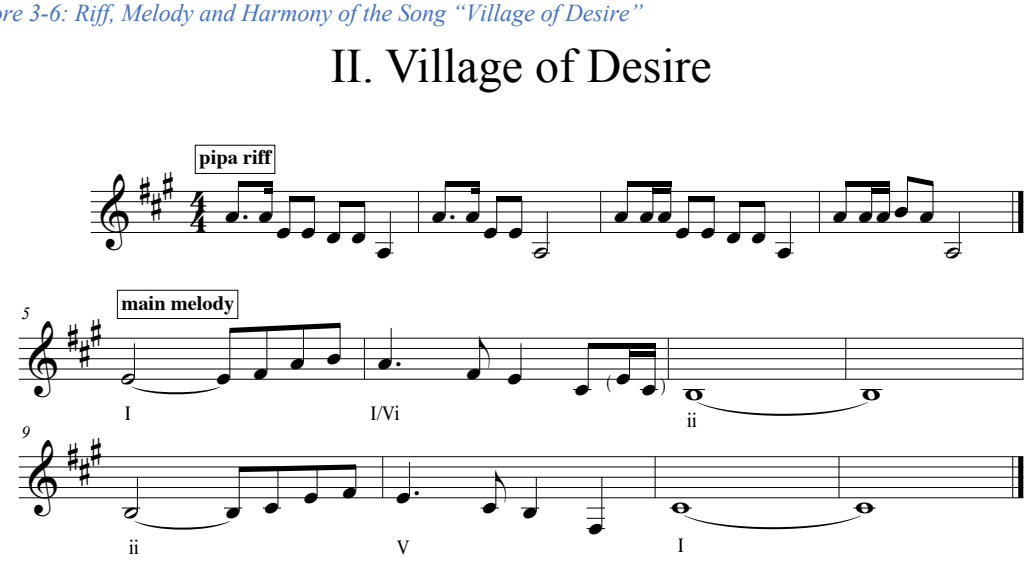
This is a piece that sets the tone of the film – lively and to a certain degree contradictory. This theme is played four times in the film with two variations, one with the only variation of the melody, played on a whistle, and one using a rock band combined with human voices, a combination that serves as the symbol of the Cloud Clan throughout the film (used in the fifth and seventh themes). The rock version of this theme appears twice when the Cloud Clan are executing their mission of eliminating the villagers; the use of an electric guitar for the melody accompanying the Cloud Clan standing on the top of a majestic mountain (01:21:25) metaphorically relates to the imagery and music of Spaghetti westerns (but in a comedic way).

Figure 3-9: The Cloud Clan

It is later adopted again when the Cloud Clan is defeated by the Magic Knuckle King and expelled from the village (01:39:11).

Figure 3-10: The Magic Knuckle King

Score 3-6: Riff, Melody and Harmony of the Song "Village of Desire"



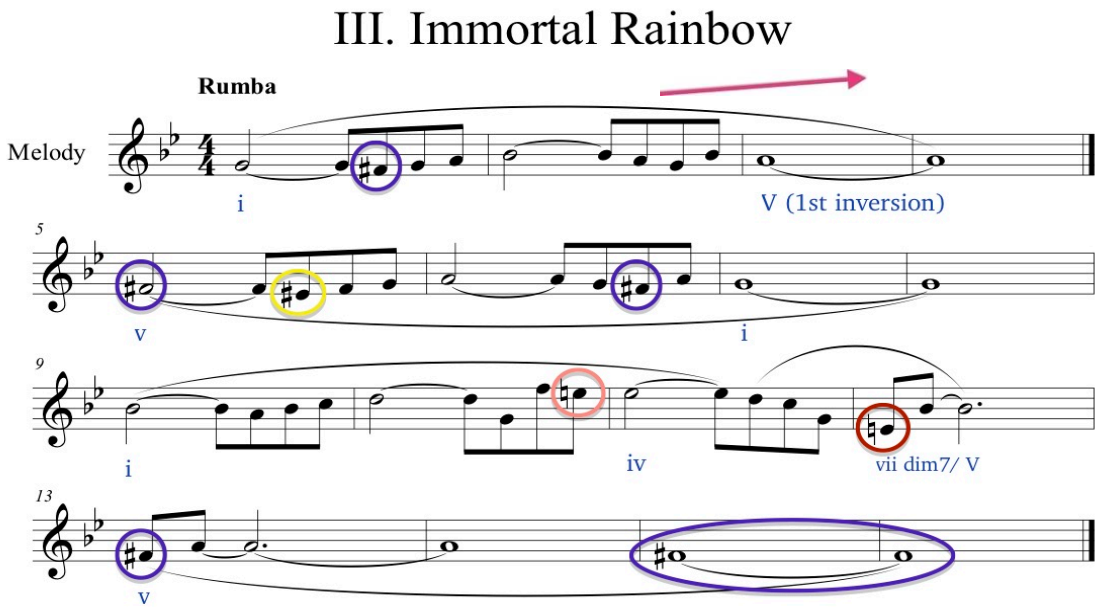
The second theme represents the main location of the film, the Village of Desire/Village of No Return, and is used seven times with five different variations. The theme witnesses the change of the villagers from "pretentiously innocent but greedy" to "falsely happy without memory" (according to the interview with the composer by me in Taipei, Taiwan, 28/07/2017). Two motives constitute the theme, one is a riff based on the four open strings of a pipa and the other the adaptation of an A major pentatonic scale on trombone, and later for the full string section. Again the theme plays around with signifiers of eastern and western music but this time the colour is rather more eastern because of the use of a pentatonic scale, ornaments in the melody (such as glissandi before notes, and mordents)[309] and the introduction of traditional Chinese cymbals; the pentatonic sound especially makes it harmonically more 'oriental'. Also, the harmony is less complicated than in the first theme, as though the music is trying to create a false impression of the innocence of the villagers so that the spectator experiences the dramatic turn when their greediness and deceitfulness is shown later.

A great range of variety of instrumentation is shown in each of the recurrences of the theme, with most of the melody played by Chinese traditional instruments such as pipa and dizi.[310] The music is used in an intriguing and ironic way when the theme

[309] Ornamentation means the 'decoration' of a note and can be a typical stylistic element of a melody. Glissando means a long pitch glide from one note to another, while a mordent means that a note is to be played with a rapid ornament from above or below. The last note of the sixth bar in the score shows how eastern-sounding melodies can use a mordent; the notes played must stay in the pentatonic scale, though. So, mordents in eastern-sounding pieces may refer to ornaments using notes one or two notes higher or lower than the original note.
[310] For a fuller explanation of a pipa see footnote 157, for a dizi see footnote 182.

accompanies the scene of Autumn waking up happily in the morning with Immortal Rainbow in her bed. She feels entirely fulfilled by her false memory, as though they are contentedly married. All the villagers have lost their memories but the music is played joyfully, painting their state of blissful unawareness rather than referring to the terrible thing that has been done to them, with the contradiction between the two generating a sense of irony.

Score 3-7: Melody and Harmony of the Song "Immortal Rainbow"



'Immortal Rainbow' is another frequently used theme, with most of the variations contained in the official soundtrack album.[311] It is one of the most important themes of the film because it signifies the main plot – the fraud. The theme first accompanies the arrival of Immortal Rainbow, with its first variation accompanying the scene when he tries to stop Autumn from committing suicide (19:05) and finds out how insane and dangerous the villagers are.

[311] There are five songs in the original soundtrack that are based on this theme, namely '*Immortal Rainbow', 'The Worry Ridder', 'The Evil Plan', 'Autumn's Choice'* and '*Fortune Tien's Last Words'*.

Figure 3-11: Immortal Rainbow arrested by the villagers

It is later used twice when Immortal Rainbow lures the villagers to forget their sad memories and when he successfully deceives the whole village into believing that he is the head of the village. All the cues of the theme up to this point in the film make us think that it is the theme representing Immortal Rainbow. However, the next variation accompanies Immortal Rainbow's arrest by the villagers after Autumn reveals that he is a fraud – the theme turns out to refer to a strand of the plot (= the fraud) rather than to a person, especially when it accompanies the greedy faces of the villagers and of Autumn when she decides to prolong the fraud for her own good (01:39:51). The use of this theme is a good example of music functioning as a thread through what is a complicated plot with many dramatic turns, helping guide the viewer through the complexities.

Figure 3-12 and Figure 3-13: Autumn Takes Over the Village from Immortal Rainbow

A new variation is employed in the scene when Immortal Rainbow's says his last words to Autumn: a sentimental string sound and darker coloured harmony symbolise not only the desperation of Immortal Rainbow but also generates a mysterious atmosphere with his recall of his last memory. It turns out that Immortal Rainbow had lost his memory a year earlier. He recalls an obscure image of a woman

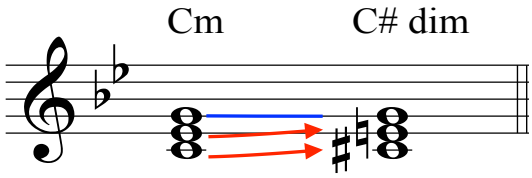
without any clue as to her identity, with Autumn on screen in the background out of focus when Immortal Rainbow tells his story, as though to subcutaneously suggest who the true fraud is.

This theme shares the concept of the first one, with both using the minor harmonic scale on a stable rhythm, but this one is based on various percussion instruments playing in the rhythmic pattern of a rumba (while in the first theme it is the drum kit playing swing). Instead of moving in and out of harmony, '*Immortal Rainbow'* uses more harmonic tension through leading notes and diminished chords - showing great fidelity to classical western harmony. The first eight bars use a G minor harmonic scale (G A Bb C D Eb F#) but with chromatic additions, such as the E# in the fifth bar. This note could be understood simply as an answer to the first phrase, in that the melody completely copies the movement of the notes one semitone lower. Harmonically, it is a borrowed leading note from the F# minor harmonic scale (F# G# A B C# D# E#) and could be interpreted as a note applying the idea of a chord scale[312] on its seventh scale degree (of the F# minor harmonic scale). Although it is the dominant chord that is played in measure five to six, it is still reasonable since the leading-tone (subtonic) chord belongs to the dominant family. In short, it is the leading notes with their tension that create a sombre harmonic effect, and collectively bring the theme close to the harmony present in classical western music.

The final eight bars begin with a variation of the former two phrases, but suddenly move to an altered chord, the secondary diminished seventh (vii dim7/ V). This chord includes the notes C sharp, E natural and G and B flat, with the E natural not fitting into the G minor scale of the melody. There are two potential explanations for this chord: it could be the emphasis of diminished sound that has been made by a great number of leading notes in this piece or it could be the adaption of voice leading that moves the two notes up chromatically, but not moving the 5th note, so it turns from minor to diminished chord (using the triads to explain the harmonic changes).

[312] A chord scale is normally used in jazz music; the idea is that the notes follow chord changes and play the tonic scale on the chord itself, rather than the main scale of the piece.

Score 3-8: Voice Leading in "Immortal Rainbow"

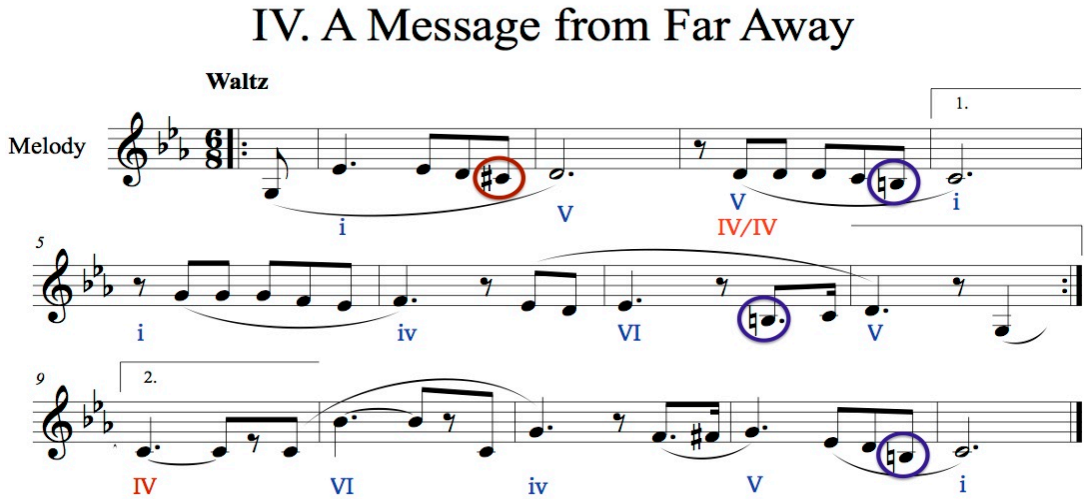


Regarding the second explanation, Holm-Hudson explains the atonal voice leading in pop and rock music with neo-Riemannian triadic progressions and reference to other scholars, such as John Roeder. In pop music study, voice leading is used to smooth the harmonic changes by having notes move as short a distance as possible, which in this case means C natural moving to C sharp, and E flat moving to E natural – both moving a semitone up. The adaptation of such voice leading has brought the sound of the music closer to the western pop music tradition.

In addition, E natural is used twice, once even before the diminished seventh chord. It may be explained in the first instance as a passing note from F to E flat, while in the second case it is part of the chord scale of the secondary diminished seventh.

In summary, this theme shows great fidelity to western classical music and its rules with regard to the leading note and its movement to the tonic; it also has a connection to western pop music with the adaptation of characteristic voice leading in chordal changes. This is a theme full with the colour of diminished chords but still comic thanks to the continuous and lively rhythm section. With this combination, the atmosphere of black humour is generated, fitting the main story element of fraud.

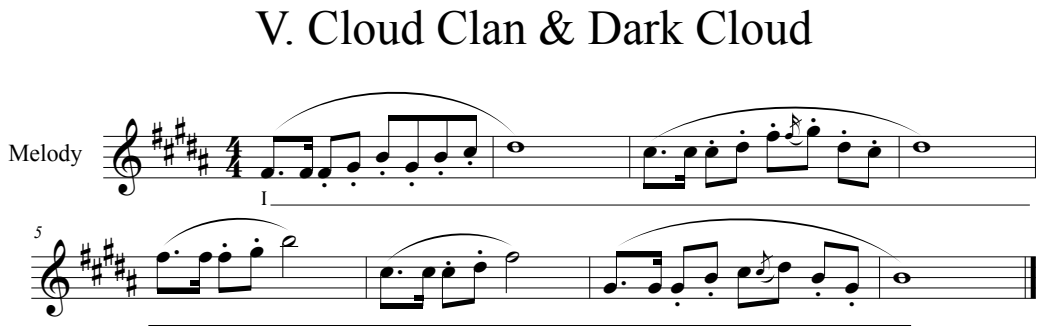
Score 3-9: Melody and Harmony of the Song "Message from Far Away"



'A Message from Far Away' also uses leading notes, similar to '*Immortal Rainbow'* but in a C minor scale (the B natural circled in purple in the above score indicates the leading note). It also uses the leading note borrowed from a secondary dominant (C sharp from the D harmonic minor scale, circled in red) to create a darker sound. Harmonically, there are only two chords outside the regular chord range, a borrowed secondary subdominant chord (B flat major (IV/IV) in the third bar) and a borrowed subdominant from the parallel key (IV, i.e. F major borrowed from the C major key in the first bar of the second repeated measures).

In the film, the original theme is a 6/8 waltz played by a western chamber ensemble of strings, woodwind and percussions; this is one of the two most 'serious' pieces in the film (the other is *A 'Windy Season'*). It is used five times in the film in another variation in a completely different form, close to fast gypsy jazz, along with a furious performance of the brass and rhythm section, generating a certain degree of excitement.[313] The original version of the theme accompanies a melancholic scene when Autumn reads the letter from her old lover but it keeps the atmosphere mysterious as though implying that the misfortune of the village has not ended yet (26:00). On the other hand, the gypsy jazz version can be seen as relating to the theme of fraud, like '*Immortal Rainbow'* does; their similar timbre foregrounds the aspect of black humour. Metaphorically, it implies that everything could turn out to be ridiculous in this village.

Score 3-10: Melody and Harmony of the Song "Cloud Clan & Dark Cloud"



Finally, a very unusual theme specially designed for the seeming villains of the story, '*Cloud Clan & Dark Cloud',*[314] starts with groups of furious atonal sounds created by beat-box and sound effects made by human voices, which then changes to

[313] This variation is named '*The Two-Coins Trick'* on the soundtrack.
[314] Cloud Clan is the group name of the gangsters, while Dark Cloud is their head, a serious but also somehow cute boss.

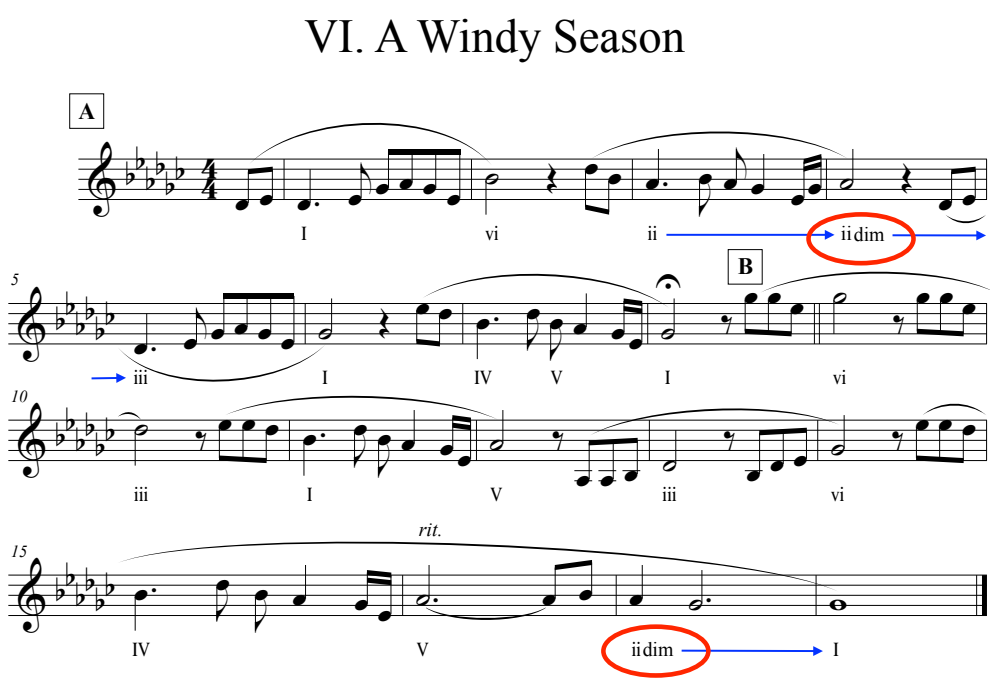
tonal singing for the character Dark Cloud when she facetiously tries and fails to use a bicycle, which is rather too modern for the time (the early 20th century). It is as if the bicycle is too modern for her like the beat-box singing is too, so the music turns to a pentatonic sounding melody on the tonic chord, bringing back familiar sounds (oriental in this case) for the character in question.

Figure 3-13: The Cloud Clan Singing Down in the Gorge

The theme is a surprise in that it assigns human voices as the symbol of the Cloud Clan, which widens the soundscape of the film with various human sounds: humming, modern beat boxing, Mongolian throat (overtone) singing, and vocally mimicking sounds of Chinese traditional instruments (like the erhu[315] and Chinese cymbal) and various non-verbal sounds effects in the later fighting scene (01:27:41-01:33:19 and 01:38:15-01:38:53). The incongruity of the Cloud Clan fighting and singing is what gives their music its comedic element, even if they do both the fighting and the singing in a perfectly serious way. Although the fight scene does not include their theme, human voices have by then been well-established as their musical signature. Though this theme is not used as much as the others, there is still an instrumental version of the variation that accompanies the first half of the end credits (using whistling for the first round of the melody to suggest the acoustic signature of the gangsters again).

[315] A traditional bowed instrument from Han culture, see footnote 177 for a fuller explanation.

Score 3-11: Melody and Harmony of the Song "A Windy Season"

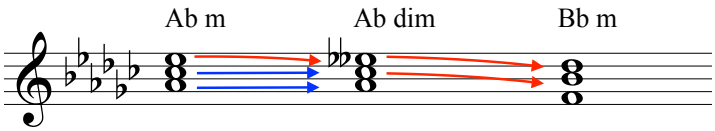


As mentioned earlier, this theme is another 'serious' piece, like the original version of '*A Message from Far Away'*. The difference is that '*A Windy Season'* keeps its solemn atmosphere to express the love between Autumn and her lover. Even in the variation that accompanies the scene when Autumn finally sees their memory through the magic Worry Ridder (01:24:38), the music stays rather serious.

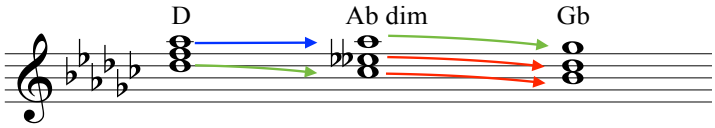
Figure 3-15: Autumn Looks at Her Memory through the Worry Ridder

In this theme, we can also see the kind of voice leading adopted by western pop music (marked in the chordal changes in the score above).

Score 3-12: Voice Leading in bar 3-5 in "A Windy Season"



Score 3-13: Voice Leading at the End of "A Windy Season"



The voice leading here is different from the one in '*Immortal Rainbow*'. Instead of moving up the leading note up to the tonic note/chord, notes are moving a half note (marked with a red arrow) or a whole note (green arrow) down as passing notes to the target chord. It is clearly a technique borrowed from western pop music but it does not just add a western pop flavour, it also adds harmonic spice (the diminished chords in the middle of these movements) to an oriental-sounding melody in a pentatonic scale – a great example of integrating a western pop music technique with a pan-East Asian sound.

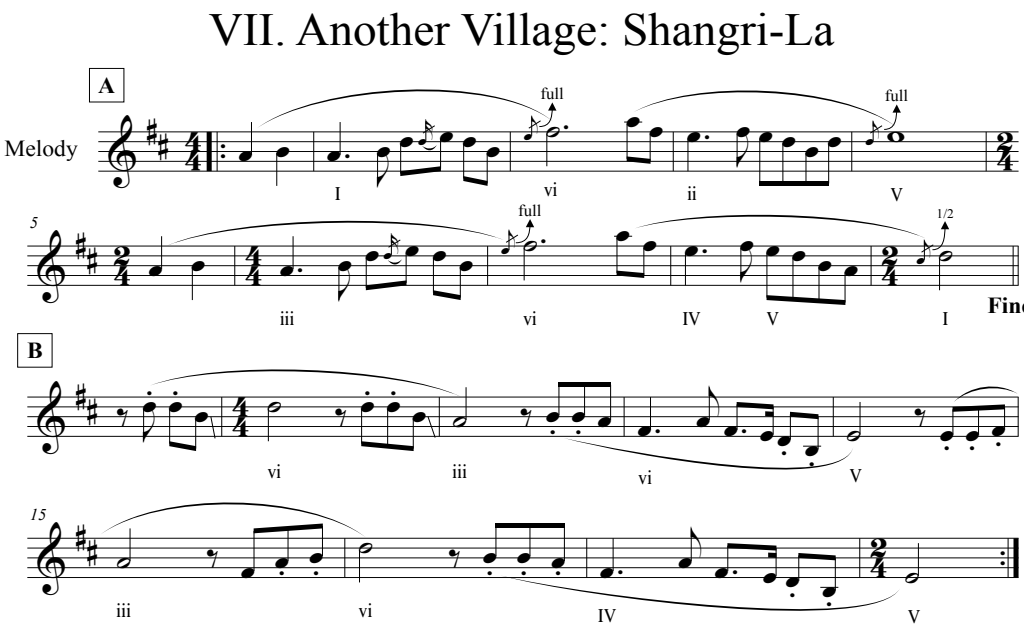
The variation starts with a 6/8 waltz in a lullaby-like tune accompanying Autumn's childhood memory, with the deep and resonant melody of the theme then joining in a sentimental solo cello. Later, when Autumn shouts "*Don't forget me*" to her lover, the orchestra plays tutti, as if to empathise her agitated emotion. Simultaneously, another musical symbol is formally established – a 6/8 waltz to represent the only non-fraudulent love story in the film.

In addition, the pentatonic scale of the melody (in a Gb major key signature) accompanied by a western rhythm builds up a sense of nostalgia and the connection to a pan-East Asian sound.[316] The sense of nostalgia stems from two elements: i.) the waltz rhythm, which for Taiwanese audiences evokes the hybridisation phase of Taiwanese popular music when people listened to a lot of western dance music during the 1960s on vinyl records imported from abroad or in dance clubs (also mentioned in footnote 234); ii.) the pentatonic scale, which is the basis of the harmony of traditional Han Chinese music. However, as mentioned in the discussion of the theme '*A Message from Far Away',* anything can go wrong in this village, and in this film that is focused on fraud more than romance. Accordingly, it is the next theme,

[316] See both the cultural and musicological discussion on the presentation of pan-East Asian sound in the section *Musical Orientalism – Ambiguity and Stereotype*.

'*Another Village: Shangri-La'*, that accompanies the final scene, not the love theme '*A Windy Season'*. Finally, Autumn chooses to replace Immortal Rainbow to deceive the villagers into believing that she is the head of the village, fraudulently building her own utopia with her lover.

Score 3-14: Melody and Harmony of the Song "Another Village: Shangri-La"



Apart from the six themes, there is another original song in the film, one performed only by non-verbal singing and beat boxing. As mentioned before, it is part of the music of the Cloud Clan, the (possibly) adorable villains who sing twice in the last scene and end credits. This piece is inspired by two nostalgic kuoyupop, '*Shanghai Beach'* (1980) and '*Evening Bell in Nanping'* (1951). It is appropriated without any obvious intention of suggesting nostalgia or a specific location. Instead this theme functions rather as a leitmotif for the Cloud Clan. The theme borrows the melody from the chorus of both of the nostalgic songs in the A section of the theme.[317] One could fail to notice that the theme is covertly developed during the film. It is twice hidden in Dark Cloud's non-verbal humming (04:16) and in the instrumental underscore (01:01:04), and only played in its full version at the end of the film. The covert use of musical continuity and development helps to make the score catchier to spectators who may sense auditory familiarity and recall the tune afterwards.

[317] According to the statement made by composer Owen Wang when interviewed, 28/07/2017.

Figure 3-16 and Figure 3-17: Dark Cloud


After clarification of the significance and the characteristics of the individual themes, we can proceed to analyse the soundtrack in a broader sense, using the following table and discussing how the composer connects so many themes in a 116-minutes long film into a coherent score.

Table 3-5: Music Cue Sheet with Related Keys Used in 'The Village of No Return'

	Timecode (start)	Tonality	Theme and related characters	Music Genre/style	Content
I	01:30	Cm	*'Peeling Shih's conspiracy'*	Swing	**Pipa**, accordion, band
VII	04:16	E ↓1	*'Another Village- Shangri-La'* (Cloud Clan)	n/a	Humming
II	04:40	A	*'Village of Desire'*	Mixed	**Pipa**, trombone, exotic percussion, western orchestra
II	08:22	A	Var. of '*Village of Desire'*	n/a	**Pipa** motif
III	11:13	Gm	*'Immortal Rainbow'*	Rumba	Suona, accordion, percussions, band
III	14:04	Gm	*'Immortal Rainbow'*	Rumba	Suona, accordion, percussions, band
III	16:59	Gm	*'Immortal Rainbow'*	Rumba	Suona, accordion, percussions, band
III	19:05	Gm	Var. of '*Immortal Rainbow'*	Folk dance music	Variation on the melody by saxophone
IV	26:00	Cm ↓1	*'A Message from Far Away'*	Waltz	**Strings** and **woodwinds**
	28:00	Fm ↓1	n/a	Sentimental score	**Strings** and **woodwinds**
	30:30	Am ↓1	n/a	Comedic/dramatic score	Sheng, bass clarinet, percussions and **strings**

III	33:21	Dm ↓2	*'Immortal Rainbow'*	Rumba	Sheng, violin, bass clarinet, percussions and double bass
II	35:50	G ↓	Var. of '*Village of Desire*'	Folk rock	Pipa, accordion, band
I	37:20	Cm ↓	Var. of '*Peeling Shih's conspiracy*'	Swing	Whistle and band
V	38:45	B	*'Cloud Clan and Dark Cloud'*	A cappella	Beat-boxing
II	40:20	A ↓2	Var. of '*Village of Desire*'	Marching song	Pipa and percussions
IV	43:54	Cm ↓3	Var. of '*A Message from Far Away*'	Heavy gypsy jazz	Brass, **accordion**, band
V	49:22	C ↓4	*'Cloud Clan and Dark Cloud'*	Swing	Humming, **accordion**, trombone
	49:54	Dm	n/a	n/a	Beat-boxing
III	51:31	Dm ↓3	Var. of '*Immortal Rainbow*'	Rumba	Beat-boxing with brass and Theremin
II	54:13	A -> G ↓2	Var. of '*Village of Desire*'	Folk/score	Accordion, pipa, percussions and strings with different arrangement
IV	58:53	Cm ↓3	Var. of '*A Message from Far Away*'	Waltz	Ensemble strings, bass clarinet, double bass and percussions
VII	01:01:04	G	Extraction of '*Another Village- Shangri-La*' (Cloud Clan)	n/a	Humming, then pipa, accordion, trombone and percussions
VI	01:04:28	Gbm	*'A Windy Season'*	Sentimental score	Strings

	01:06:02	Cm	n/a	Slapstick dramatic score	**Pipa**, bass clarinet, band
II	01:12:18	D	Var. of '*Village of Desire*'	Eastern-sounding score	Guzheng, **pipa**, dizi, strings, sfx
IV	01:14:00	Cm ↓4	Var. of '*A Message from Far Away*'	Heavy gypsy jazz	Guzheng, **pipa**, dizi, strings, sfx (without melody)
IV	01:15:56	Am ↓1	Var. of '*A Message from Far Away*'	Gypsy jazz in slower tempo	Brass, accordion
I	01:21:25	Dm -> Em ↓5	Var. (Cloud Clan's version) of '*Peeling Shih's conspiracy*'	**Rock**	Electronic guitar, voices, brass, **pipa**, band
II	01:23:00	G ↓4	Var. of '*Village of Desire*'	**Rock**	**Pipa**, accordion, band
VI	01:24:38	Eb	Var. of '*A windy Season*'	Eastern-sounding score/waltz	Orchestra
I	01:39:11	Dm -> Em ↓1	Var. (Cloud Clan's version) of '*Peeling Shih's conspiracy*'	Rock	Rock version with voices
III	01:39:51	Gm	Var. of '*Immortal Rainbow*'	Rumba	Similar to the cue in 51:31
III	01:42:33	Fm	Var. of '*Immortal Rainbow*'	Sentimental score	Solo violin, string ensemble, harp, Theremin

VII	01:45:24	D 5	Full version of '*Another Village- Shangri-La'*	A cappella	Voices and finger snaps
V	Ending credit I	E	Var. of '*Cloud Clan and Dark Cloud'*	n/a	Whistle, trombone, accordion and percussion
VII	Ending credit II	D	Full version of '*Another Village- Shangri-La'*	A cappella	Voices and finger snaps

As mentioned before, each theme is used many times throughout the film, allowing the music to establish its own continuity. However, musical continuity does not only consist of the repetition of themes but is also achieved through the coherent building-up of a world characterised by a confusion of sounds and an atmosphere filled with contradictions and black humour. Table 3-5 above shows that the composer uses closely related keys or similar instrumentation across different cues to create links between cues. Apart from using similar instrumentation in adjacent cues (those doing this are underlined and in bold in the 'Music genre/style' and 'Content' columns in Table 3-5), there is also the use of closely related keys (shown as the red arrows in Table 3-5 in the 'Tonality' column) and secondary related keys (i.e. keys related to the primary related keys, shown as yellow arrows). The use of related keys allows musical variety while still retaining a sense of coherence, especially if they are related closely, as in the case of parallel keys (transposing a minor tonic key from a major piece, or vice versa, shown as the red arrow number 3), or keys transferred from their own degree (the remaining red arrows).[318] The table below shows the different kinds of transpositions used in *The Village of No Return.*

Table 3-6: Related Keys Used in 'The Village of No Return'

		Relativity	Sign	
			Starting from major key	Starting from minor key
1	↓1	Subdominant	IV	iv
2	↓2	Mediant	iii	See row 5
3	↓3	Parallel minor	I	i
4	↓4	Supertonic	ii	n/a[319]
5	↓5	Relative major	See row 2	bIII
6	↓1	Parallel mediant	iii	biii

[318] For more information about the closely related keys please see *Closely Related Key,* in website of Wikipedia. Available from: https://en.wikipedia.org/wiki/Closely_related_key [Accessed 03/03/2020].
[319] The supertonic turns out to be a diminished chord in minor mode, so it is not adaptable to be another key's tonic chord since it is unstable by its nature.

7	↓2	Parallel subdominant	iv	IV
8	↓3	Parallel dominant	v	v
9	↓4	Parallel submediant	VI	♮vi
10	↓5	Parallel supertonic	II	n/a

Concerning instances of more remotely related keys (the yellow arrows), the more distant harmonic relation between the two cues can be a way of crossing over between different story strands, or they can be like subtle light changes in a film that may not be very overt but smoothly introduce a different kind of atmosphere. Despite the fact that the use of more remotely related keys between different cues may generate a sense of harmonic distance, there are still ways of diminishing that distance. "II and IV can be used with either major or minor sixth degree in the major mode, …" (Piston and DeVoto 1985, pp.63).[320] That is, for cases using the supertonic (II) and subdominant (IV) (rows 7 and 10), the 'tonal distance' may be closer than for cases using keys from other degrees, which could sound completely irrelevant or even wrong. In summary, there are 18 uses (8 closely related, 10 parallel related) of related keys to move from one cue to another in our list of selected cues in Table 3-6, and that is exactly ½ of all the cue-to-cue changes. The efficient and smooth key changes between cues (even the quick cue changes) present that the composer has designed the music thoughtfully enough to lead the spectator to follow the plot without being distracted.

As shown, the music in *The Village of no Return* is a salad bowl (rather than a melting pot) of mixing rules and techniques from western classical and pop music regarding harmony, instrumentation and form, but also with stylistic signatures of Taiwanese origin concerning the pentatonic sound and traditional Han instruments.[321] Along with a clear concept of the key relationship or instrumentation between one musical cue and another, this allows musical variability and combinations of distinct music elements, incorporating eastern and western, modern and traditional means, both harmonically and instrumentally – a perfect example of presenting

[320] Although the context is focused on the discussion of chords, tonal relation could also be adapted to this theory.
[321] Owen also confirmed this in the interview conducted on 28/07/2017.

transnationality in a score in a film set in Taiwan with the potential to be understood by and appeal to audiences from different cultural backgrounds.

Conclusion

This chapter introduced the concept of pan-East Asian sound in Taiwanese films and its allusive uses in the context of stories about issues shared between Taiwan and China, and Taiwan and Japan. It suggests that because allusive localisation can be a subtler way of suggesting local colour in music, it may be more suitable in scores for films that aim to integrate elements from different cultures and also target audiences from different cultural backgrounds.

Allusive localisation (and by implicating transnationality) can also be found in film music that integrates elements of different origins for the purpose of supporting narrative flow. The composers who practice such allusive localisation can either use traditional instruments in an original piece to colour the timbre of the music with a local tinge or they might adjust culturally coded instruments to vary a theme – as with the use of nose flute and jaw's harp, and stylistic singing to suggest indigenous people in the case study of '*The Village of Light'*; stylistic allusion to traditional Han music genres in '*Green Jade the Full Tree'*; and the salad bowl combinations of harmonic and instrumental signifiers to western classical music and popular music with elements from Han traditional music, as well as nods to nostalgic songs by borrowing tunes in *The Village of No Return*. Either way, such integration requires the careful consideration of the total soundscape of a film to make sure that the music remains coherent and can support the narrative without ambiguity.

The case studies in this chapter show that musical elements from indigenous music, the Han tradition, Taiwanese popular music, and western classical and popular music can be brought together in ways that support a film, and that post-TNC films using such combinations have the ability to combine local identity with transculturality. Even without the shared traditions like those between Taiwan and China or Taiwan and Japan, and stereotypes such as the pan-East Asian sound, the appropriation and combination of music from different cultures can be a valid decision if the composer chooses the musical ingredients well and has the knowledge, technique and sensibility to combine them into narratively clear and musically coherent.

Conclusion

Having undergone colonisation, the Martial Law period and the loss of political and economic international prestige in the late 20th century, the Taiwanese have suffered amidst attempts to find their place in the world. In recent years, however, they have been engaged in the process of constructing a more stable society, economy and sense of national identity. Although based on the unsteady fundament, Taiwan is now starting a new chapter of its history – that of 'becoming Taiwanese', a concept that refers to the identification and establishment of Taiwanese 'soft power' constituted collectively by cultural production.[322]

To discover the local signatures of Taiwan in film music, this current research has developed its own approach that integrates western film music theory with analytical techniques developed for western classical and pop music, as well as background knowledge from the study of Taiwanese music and film history and related side topics, such as Japanese westernisation and ancient Chinese musicology. The aim is to discover how Taiwanese filmmakers and film composers in the post-TNC era use music and musical features with local significance to give their films local colour, allude to periods and events from Taiwan's past, and attract local audiences, as well as how, in some cases, they combine them with music and musical features from other parts of the globe. Readers who are familiar with global pop and rock may learn about the local signatures of the Taiwanese version of pop-rock (discussed in *Taiwanese Versions of Globalised Popular Forms*), and by following the analysis of the adoption of pop-rock songs in film (see *The Pop-Rock Trajectory*), a broader understanding of the specific use of such music for the 'music video-like ending' has been established as one of the signatures of post-TNC films.

The categorisation of different forms of adopting and adapting musical elements with local significance into manifest and allusive localisation required this

[322] A concept developed by Joseph Nye at the end of 1980s, describing an ability to influence others by attracting rather than enforcing (mostly from a cultural perspective). Song-Hwee Lim proposes that soft power may be the only agency to link Taiwanese cinema to the rest of the globe. He says that the use of 'hard power' from a political position may easily generate notoriety, whether from the viewpoint of China or Taiwan, and would actually benefit neither filmmakers nor the industry as a whole. Song-Hwee Lim provides two examples for this: i.) Chinese media cut Taiwan-born director Ang Lee's speech when he gave his thanks to the Taiwanese audience; his Oscar speech when he won Best Director in 2006 for *Brokeback Mountain* (2005) was cut when he mentioned the terms "Hong Kong" and "Taiwan", and anything about the LGBT community (Anonymous 2006b); ii.) the complaint from the GIO to the Venice Film Festival organisers about the list of nationalities when referring to the film *Seediq Bale* with "China and Taiwan" (Pulver 2011 both cited Lim 2013, pp.3-11).

study to not only combine film musicology with historical backgrounds to discover localised elements in the music (mainly in Chapters One and Two) but also to show how they can be integrated into scores. Allusive localisation in particular focuses attention on local features that are easily overlooked in a film score. It also shows how film scores can be part of transnational production that crosses national and cultural boundaries, and provide a platform for more possibilities and variety in music though the approach of adopting and adapting western (or rather globalised) elements and film-scoring techniques to local requirements, concerns and contexts (as discussed mainly in Chapter Three).

On the whole, there are three primary tendencies in the film music of post-TNC that are involved with musical localisation that have been identified by this study:

i.) an intimate connection with (Taiwanese) popular music;

ii.) forms of synthesis, which integrate diverse elements from different cultures/countries;

iii.) a traditional music revival.

As discussed mainly in Chapter One and throughout the entire thesis, the intimate relationship between the music and the film industry has existed in Taiwan since the early days of both industries. Post-TNC continues this tradition, not least in using the stylistic signature of T-pop songwriting that has been popular in pan-Chinese countries since the 1990s. By adopting this sound, film music has become recognisably local to Taiwan, and thus marketable for the shumin who share the memory and understanding of this sound, contributing to the creation of a shumin space that is important to post-TNC filmmakers.

Another tendency is that post-TNC music tends to prefer forms of synthesis in which the different elements remain recognisable but coexist and work together. The tendency to use the synthesis of different elements to represent Taiwanese culture can be traced back to the history of the Taiwanese popular music industry and is still recognisable in its current state. As Mark Spicer's analysis of the music of The Police[323], he maps the "neighbourhood" of the genres The Police explored using the concept of the Universe of Style, which is similar to Kofi Agawu's idea of the Universe of Topic used as a mapping tool for classical music (Spicer 2010, pp.125-

[323] A British rock band formed in the late 1970s.

128). Spicer's concept shows that music can be involved with a variety of genres from the global to the local, something also seen in the diversity of the music in post-TNC films. Hybridity has been a feature of Taiwanese popular music for a long time (as discussed in *Hybridity in Folk Music and Early Popular Music*) and is a tendency that has become ingrained in Taiwanese culture and led to a preference for integrating various international features with Taiwanese ones. This is no different in current film music, which can be seen in the case studies covered in this study, such as the appropriation of '*Spring Breeze*' (1933) in *Night Market Hero* (2011) (a local historical song mixed with Latin rhythms and western orchestra) and the rearranged version of *'Dragon Goddess in the Bitter Ocean'* (1969) for *GF*BF* (2012) (the mix of 1960s taiyupop melody and the style of campus song), as well as the original score '*1945*' for *Cape No. 7* (2008) (the adaptation of a pan-East Asian sound to present a shared cultural space) and *The Village of No Return* (2017) (mixed styles, timbres and compositional techniques with elements from western classical and pop music, and traditional Han music). This has become so embedded in Taiwanese (film) music that one can recognise it as a feature of musical localisation in itself.

One can take the compositional concept of the film *The Bold, the Corrupt, and the Beautiful* (2017) as a representative example. The composer Blaire Ko has pointed out that he tried to combine Taiwanese sounds with western ones by integrating local instrumentation with western harmony. In his interview with the online forum AddMusic, he also states that this is his way of using music to present the feature of cultural synthesis that is a key part of Taiwan, with this feature of synthesis having been present in various aspects of Taiwan historically over time (Hyphen 2017).

Although this multiplicity of influences has caused issues, such as the loss of a sense of self-identification and misleading musical signifiers of place in some works (such as the examples provided in the case study of *'Spring Breeze'* (1933) in *Night Market Hero* (2011) and its use of Latin music), there are also successful examples that support the narrative and expand the vision of a film using transcultural compositions (for example, the music for *The Village of No Return* (2017)).

The revival of traditional sound is also a signature of current Taiwanese film music. With the gradual development of a more stable self-identification of the citizenry in the country as Taiwanese rather than diasporic communities with roots in Japan or China, folk music, early pop songs and local arts are all now regarded as having great cultural value, with that understanding of local culture in film scores

shown using pre-existing Taiwanese music or by incorporating characteristic elements of Taiwanese music for the purpose of allusive localisation (as in '*Green Jade the Full Tree'*). This tendency can also be used to tap into nostalgia and attract audiences familiar with certain historical cultural products (as quoted in Ann Davies article about the adaptation of historical pre-existing music: "[t]he newer, 'hybrid' cultures that Garcia Canclini posits grant opportunities and spaces for the older elite cultures to reassert themselves in new ways and attract new audiences as well as the old" (Canclini 1995, pp.4 cited Davies 2000 in Powrie and Stilwell (eds.) 2006, pp.46)).

On the whole, music in post-TNC films reveals richness in diversity by means of combining multi-faceted foreign influences with current aesthetics and has, to some degree, re-established domestic confidence in local films. In order to present the salad bowl of musical influences to the domestic market, it has incorporated familiar sounds from the past and from the present generation, as one feature of a film industry that has moved on from the commercial depression of the preceding generation from the end of the 1980s to the early 2000s. Music is only a small part of the success of post-TNC films but it has played its role by integrating traditional with modern and local with international elements.

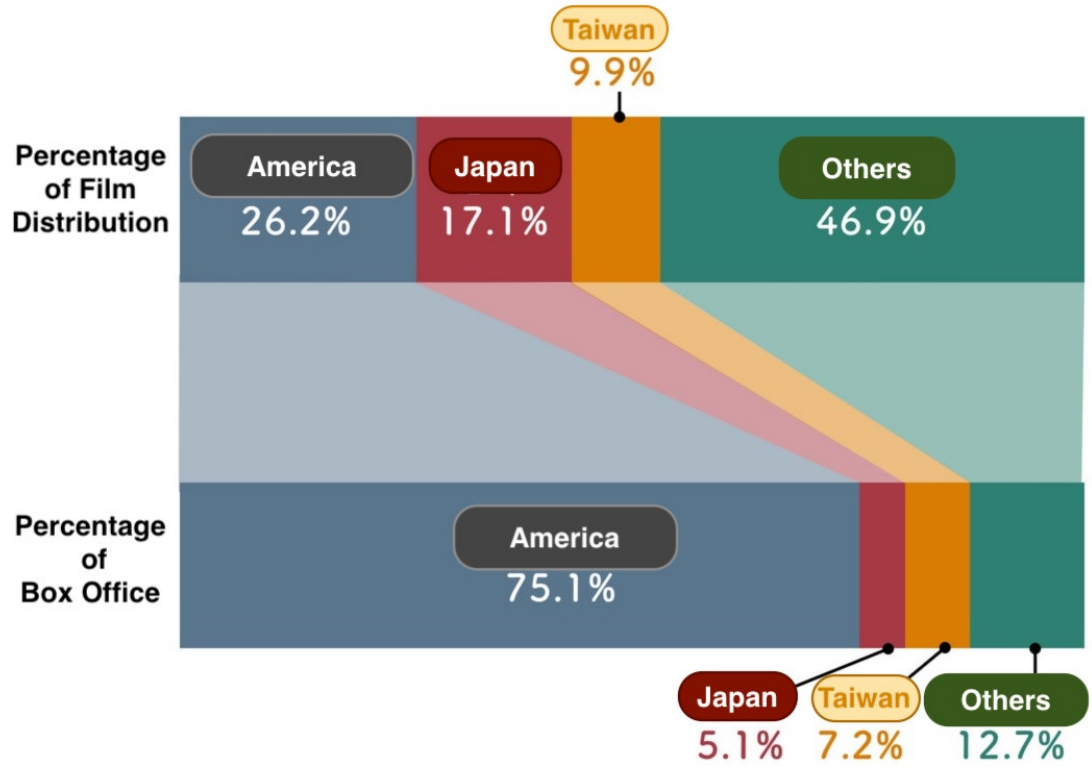
Musical localisation has its risks. It can be incomprehensible to those without the necessary cultural background knowledge, which can make localised arts difficult to export (and can sometimes make them ignored by native populations as well, who may be interested in a more international outlook). Research into the forms, methods, possibilities and limitations of using music to achieve different degrees of localisation can help to explain what is an important aspect of film music in very different places and cultures around the world but has been especially important in recent Taiwanese film. The rest of this conclusion will ask how music can not only be a means of localising Taiwanese films but also make them attractive to audiences and markets abroad.

Firstly, a deep-seated cultural tendency of synthesis has led to the incorporation of multicultural elements in the music of post-TNC film, giving them a transnational dimension. The adoption of local features has been proven to help the marketability of films for the shumin market in Taiwan; broadening the range with the adaptation of pan-East Asian sounds and popular T-pop trend (which has been familiar to pan-Chinese people for several decades now) helping narrow the cultural gap for pan-East Asians. The integration of various elements and western (film-)

musical techniques also builds bridges for western audiences and their film scoring expectations.

However, local films are still dominated by Hollywood movies, both in terms of the number of films and box office success. The 2017 box office statistics provided by the Taiwan Film Institute show a total of NTD$1.05 billion in box office sales in 2017, with the number of people watching a film at the cinema (that is, the number of ticket sales) reaching 43,308,847, with an average contribution of about NTD$233 per person. Although 26.2% of the exhibited films were produced in the United States, their box office take of NTD$7.55 billion accounted for three-quarters (75.07%) of total box office revenue. Taiwanese films were ranked second with 9.9% and NTD$732 million in box office sales, only 7.19% of total box office revenue. Japanese films were third with 17.1% of the total, accounting for 5.11% of box office revenue, with the box office revenue generated by films from other countries not exceeding 3% (Lin 2017).

Table 4-1: Film Consumption in 2017 (referenced from If Lin (Lin 2017))



This statistic shows that Taiwanese filmgoers are used to and prefer Hollywood-style films considerably more than others, including domestic ones.[324]

[324] Ya-Chien Huang supports this, mentioning that "America's political power has long left a hallmark on Taiwanese society, including on the terrain of popular culture" (Huang Y. 2009, pp.149). She

This situation is the same in many other countries around the world. What is interesting is how different countries react to it. For Taiwan, it certainly points out the need for ways of bridging locality and globality, for consolidating the domestic market for Taiwanese films, and for exploring options that broaden its international market.

Although it may not be a practical solution to answer the question about how to make Taiwanese film succeeds overseas, this form of transcultural feature, of which music in films is only one part, albeit one that deserves more attention that it has received so far, may also offer opportunities to make Taiwanese cinema more accessible and palatable to overseas markets, through using the shared channels of globalisation, whilst being characterised by local elements that make them stand out from global productions. Chris Berry and Laikwan Pang have made this point with regard to Chinese cinema on the whole, proposing a new way of understanding Chinese cinema by considering its current geopolitical situation and its interconnections with global cinema. They write, "[…] rather than understanding it as a single and self-sufficient system, as the idea of a national cinema tends to assume, we argue that in the age of flexible production, Chinese cinema must also be seen as something more flexible, multiple, and open […] with dynamic participation in global cinema" (Berry and Pang 2010, pp.91).

They propose the concept of de-territorialisation in transnational co-production, to welcome and collaborate with globalisation rather try to defeat it as a threat. They further note, "the local is not the stopping point of global circulation" (ibid., pp.104), citing Anna Tsing's words by arguing that it could be "unproductive" if one continuously addresses "the dichotomy between global and local" (Tsing 2000, pp,327-260 cited Berry and Pang 2010, pp.104). Responding to the central concept of this current research, as established in the introduction, I consent to their idea and have tried to show not only how musically and culturally rich the music in post-TNC films can be through the agency of local features but also how it can broaden its range to the transnational sphere by integrating musical elements from overseas. Such

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further points out that American pop culture, particularly music, was the major leisure choice for Taiwanese youths before the 1980s; it has been the dominant and indeed nearly the sole international source for that generation because it was considered less problematic than Japanese culture for the KMT government (ibid.).

transnationality can diffuse the idea of stable national identities, but cultural plurality can also be a form of identity, as it is in the case of Taiwan.

As Jonathan Godsall has shown, pre-existing music involves the problem of the audience's recognition of pre-existing pieces and associated knowledge attached to them (Godsall 2019, pp.53-59). Thus, in response to the question of how to promote Taiwanese films overseas, the use of local pre-existing music may appear to be part of the problem rather than the solution. However, if those local features can be 'interpreted' through the lens of allusive localisation and by integrating them into globally comprehensible forms, especially in the context of transnational film production, I believe that Taiwanese film music will gradually become recognisable and acceptable to global film audiences. Expanding the discussion on the use of allusive localisation as the agency of cultural integration for local films in any country will provide more possible approaches and functions for transnational presentation from a film-music perspective, something that would also be interesting for further research as an extension of this thesis.

Appendix i: List of Translation

Terms

Association of Taiwanese Culture 台灣文化協會

Beiguan 北管

Bitter pathos (= ku qing) 苦情

Capon 閹雞 (stage play) (1943)

Changing Tune with Rhymes 行腔走韻

Chio Tian Folk Drums & Art Troupe 九天民俗技藝團

Cultural Revolution 文化大革命

Dintao 陣頭

Dizi 笛子

Enka 演歌

Erhu 二胡

Gezaisi 歌仔戲

Guzheng 古箏

Hai-Kong Mandarin Song 海港華語歌曲

Harvest Musician 大禾音樂製作

Healthy Realism 健康寫實 (Healthy Realism Film 健康寫實電影)

Huangmei 黃梅 (Huangmei Opera Film 黃梅調電影)

Indie pop 小清新

Kuoyu 國語

Kuoyue 國樂

Kuoyupian 國語片

Kuoyupop 國語流行歌

Liamgua 唸歌

Mandopop 華語歌曲

Min ko 民歌

Min yao 民謠

Monga 艋舺

Nanguan 南管

Nagashi 那卡西

Pai 拍

Pingtan 評彈

Pipa 琵琶

Puppet show 布袋戲 (in Taiyu = po te hi)

Sheng 笙

Shumin 庶民

Siopokua (banter duets) 相褒歌

Speaking and singing music 說唱音樂

Suona 嗩吶

Taiyu 台語

Taiyupian 台語片

Taiyupop 台語流行音樂

Taiwan Color Music 角頭音樂

Taiwan People's Party 台灣民眾黨

Tamkang Incident 淡江事件 (1976)

The Greatest Confucian Swordsman from Yunzhou 雲州大儒俠 (TV show) (1960s)

The Guidance Fund 輔導金

The Rainy Port Keelung 雨港基 (video game)

Washitsu 和室

Worry Ridder 忘憂

Yueqin 月琴

Names

Andy Liu 劉德華

Autumn 秋蓉

Baby C 鍾興民

Blaire Ko 柯志豪

Chang-Hui Hsu 許常惠

Charles Tso 左宏元

Chen-Nan Tsai 蔡振南

Chia-Chia Pon 彭怡怡

Chih-Yuan Kuo 郭芝苑

Ching His 西卿

Chiu Chiu 丘丘合唱團

Chun-Hsiung Huang 黃俊雄

Chun-Yu Chen 陳君玉

Chuan-Sheng Lu 呂泉生

Chih-Yuan Kuo 郭芝苑

Ching-Hsi (Tony) Weng 翁清溪

Ching Chung 鍾情

CinCin Lee 李欣芸

Cloud Clan 一片雲

Crowd Lu 盧廣仲

Da Chen 陳達

Da-Yo Lo 羅大佑

Doze Nu 鈕承澤

En-Ni Lo 羅恩妮

Eric Suen 孫耀威

Feng-Hui Chen 陳豐惠

Fire EX. 滅火器樂團

Francis Lee 李焯雄

Fu-Hsing Chang 張福興

His-Huang Chen 陳錫煌

Hou Hsiao-Hsien 侯孝賢

Hsiao-Shun Hsu 許效舜

Hsiu-Ching Yang 楊秀卿

Hung-Yi Chang 張弘毅

Ikuso Yoshi 吉幾三

Immortal Rainbow 天虹真人

Jay Chou 周杰倫

Jei-Young (Gerald) Shih 史擷詠

Jenny Lu 盧謹明

Jerry Lo 羅百吉

Jody Chiang 江蕙

Jolin Tsai 蔡依林

Jonathan Lee 李宗盛

JTP 豬頭皮 (朱約信)

Ko-Liang 'the pig' Chu 豬哥亮

Kurosawa Takatomo 黑澤隆朝

Ladybug 瓢蟲樂團

Lan-Fen Chiu 邱蘭芳

Lan-Ping Chou 周藍萍

Lieh Lee 李烈

Lin-Chiu Lee 李臨秋

Loh Tsui Kweh Commune (LTK) 濁水溪公社

Luming Lu 盧律銘

Magic Knuckle King 神拳小江南

Mao Po 茂伯

MCKY 米其林

Mei-Yun Tang 唐美雲

Ming-Chang Chen 陳明章

Miogo Chen 陳依婷

Nian-Xian Ma 馬念先

Nien-Jen Wu 吳念真

Oriental Express 東方快車合唱團

Owen Wang 王希文

Queen Wei 魏如昀

Sandee Chan 陳姍妮

Sheng-Fei Lu 呂聖斐

Shih Hsu 許石

Shu-Na Chiang 江淑娜

Shuang-Tse Lee 李雙澤

Ssu-Chih Chen 陳泗治

Summer Lei 雷光夏

Tai-Hsiang Lee 李泰祥

Te-Fu Hu 胡德夫

Te-Yi Liu 劉德義

The Chairman 董事長樂團

Tien-Lu Li 李天祿

Tien-Wang Chou 周添旺

Vic Chou 周渝民

Wei-Liang Shih 史惟亮

Wei-Shui Jiang 蔣渭水

Wen Hsu 徐文

Wen-Yeh Chiang 江文也

Wu Bai 伍佰

Yang-Tsu Chun 楊祖珺

Yen Lu 盧炎

Yen-Ping Chu 朱延平

Yi-Chen Van 范逸臣

Yi-Feng Hung 洪一峰

Yu-Hsien Teng 鄧雨賢

Yu-Hua Lo 羅又華

Yu-Sheng (Tom) Chang 張雨生

Songs (with published year)

A Little Happiness 小幸運 2015

Ān píng zhuī xiǎng qǔ (in Taiyu) *安平追想曲* 1951

Beautiful Island 美麗島 1969

Blue and White Porcelain 青花瓷 2007

Club Broken Heart 失戀陣線聯盟 1990

Constantly Old Love 舊情綿綿 1959

Do Nothing without Fun 無樂不作 2008

Do So La Si Fa 三八阿花吹喇叭 2013

Don't Want to Loss You 不想失去你 1995

Dragon Goddess in the Bitter Ocean 苦海女神龍 (original version) 1969

Dream to Awakening 夢醒時分 1989

Evening Bell in Nanping 南屏晚鐘 1951

Formosa Mambo 寶島曼波 1962

Give You a Rose 送你一蕊玫瑰花 1958

Green Island Serenade 綠島小夜曲 1954

Green Jade the Full Tree 滿樹翠碧 2017

Have No Husband 金罵沒𣍐 2013

Heartbreaking Hotel 傷心酒店 1993

Home 家 1984

I really Love You 我是真的愛你 2007

Island's Sunrise 島嶼天光 2016

I Wish 我期待 1994

Lethal Lover 愛我你會死 2010

Lord Guan 關老爺 2018

Love Fire 愛火 1994

Love You 10,000 Years 愛你一萬年 1977

Meeting Her 遇見她 2013

Miss ABC ABC 小姐 1957

Miss You Every day 天天想你 1988

Missing Hengchun 思想起 unknown

My Future is Not Just A Dream 我的未來不是夢 1994

My Yearning Ones 思慕的人 1967

Never Look Back 永遠不回頭 1989

Nice to Meet You 認識你真好 1993

*Nothing without Fun **無樂不作*** 2008

Nunchucks 雙節棍 2001

On Happiness Road 幸福路上 2018

Palette for *Touch of the Light 調色盤* 2012

Patch the Broken Net 補破網 1948

Peach Blossom 桃花泣血記 1931

Rainbow 彩虹 2016

Rainy Night Flower 雨夜花 1934

Romance Cha-cha 愛情恰恰 1992

Rhythm of the Rain 聽見下雨的聲音 2013

Sea Wave 海波浪 2002

Shan Ding Hei Gou Xiong 山頂的黑狗兄 1957

Shanghai Beach 上海灘 1980

South of the Border 國境之南 2008

Spring breeze 望春風 1933

Syndromes of Love 戀愛後遺症 1989

Take Me to the Moon 帶我去月球 1992

*The Proud Solider **榮譽的軍夫*** 1938

The Valley of Light 物換星移 2013

Those Beyond Years 那些年 2011

Tiuh-Tiuh-Tang-A 丟丟銅仔 unknown

Water of Forgiving Love 忘情水 1994

Who Knows My Heart 心事誰人知 1981

Wife 家後 2003

With or Without 有無 2017 (theme song of *The Great Buddha+*)

Wonderer's Love Song 浪人情歌 1994

Words after Drinking 酒後的心聲 1992

Appendix ii: Film List

Name in English	Name in Mandarin	(Release) Year	(Release) Country/ Region
2046	*n/a*	2004	HK
52 Hz, I Love You	*52赫茲我愛你*	2017	TW
Au Revoir Taipei	*一頁臺北*	2010	TW
Back to Anping Harbour	*回來安平港*	1972	TW
Back to the Good Times	*花甲大人轉男孩*	2018	TW
Beautiful Ducking	*養鴨人家*	1965	TW
Beyond Beauty: Taiwan from Above	*看見台灣*	2013	TW
Blood War	*血戰噍吧哖*	1958	TW
Blue Brave: The Legend of Formosa in 1895	*一八九五*	2008	TW
Brother Wang and Brother Liu Tour Taiwan	*王哥柳哥遊台灣*	1958	TW
Café Waiting Love	*等一個人咖啡*	2014	TW
Cape No. 7	*海角七號*	2008	TW
Chang Ti Searches A-Chu	*張帝找阿珠*	1969	TW
City of Sadness	*悲情城市*	1989	TW
Constantly Old Love	*舊情綿綿*	1962	TW
Crouching Tiger, Hidden Dragon	*臥虎藏龍*	2000	TW-CH-US
David Loman	*大尾鱸鰻 1*	2013	TW
David Loman II	*大尾鱸鰻 2*	2016	TW
Didi's Dream	*吃吃的愛*	2017	TW
Dintao	*陣頭*	2012	TW
Double Vision	*雙瞳*	2002	TW-US

Early Train from Taipei	*台北發的早班車*	1964	TW
Exit	*迴光奏鳴曲*	2014	TW
Faithball	*天后之戰*	2013	TW
Forêt Debussy	*德布西森林*	2016	TW
Forever love	*阿嬤的夢中情人*	2013	TW
Four Hands	*麵引子*	2011	TW
GATAO 2 – The New Leader Rising	*角頭2：王者再起*	2018	TW
Get Together	*鬥陣ㄟ*	2013	TW
*GF*BF*	*女朋友男朋友*	2012	TW
Goodbye Taipei	*再見臺北*	1969	TW
Hualien Harbour	*花蓮港*	1948	TW
Kang Ting Visit Taipei	*康丁遊台北*	1969	TW
KANO	*n/a*	2014	TW
Kara-Orchestra	*很久沒有敬我了妳*	2015	TW
Killed by Rock and Roll	*搖滾樂殺人事件*	2018	TW
Kung Fu Panda	*功夫熊貓*	2008	US
Last Train from Kaohsiung	*高雄發的尾班車*	1963	TW
Lion Dancing I	*鐵獅玉玲瓏1*	2014	TW
Lion Dancing II	*鐵獅玉玲瓏2*	2015	TW
Love	*愛*	2012	TW-CH
Love You Until I Die	*愛你到死*	1960	TW
Monga	*艋舺*	2010	TW
Mulan	*花木蘭*	1998	US
My Geeky Nerdy Buddies	*大宅們*	2014	US
Night Market Hero	*雞排英雄*	2011	TW
On Happiness Road	*幸福路上*	2018	TW
Our Times	*我的少女時代*	2015	TW
Oyster Girls	*蚵女*	1963	TW

Peach Blossom	*桃花泣血記*	1931	TW
Reign of Assassins	*劍雨*	2010	CH
Rooftop	*天台*	2013	TW
Rhythm of the Rain	*聽見下雨的聲音*	2013	TW
Secret	*不能說的秘密*	2007	TW
Seediq Bale	*賽德克巴萊*	2011	TW
Seven Days in Heaven	*父後七日*	2010	TW
Seven Swords and Thirteen Swordsmen	*七劍十三俠*	1960	TW
Sex Appeal	*寒蟬效應*	2014	TW
Shaolin Popey II Messy Temple	*笑林小子II之新烏龍院*	1994	TW
Silent Code	*BBS鄉民的正義*	2012	TW
Starry Starry Night	*星空*	2011	TW
Sweet Alibis	*甜蜜殺機*	2014	TW
Take Me to the Moon	*帶我去月球*	2017	TW
The Assassin	*刺客聶隱娘*	2015	TW
The Best Secrete Agent	*天字第一號*	1964	TW
The Bold, The Corrupt, and The Beautiful	*血觀音*	2017	TW
The Bridge	*間諜橋*	2015	US
The Bride Who Has Returned from Hell	*地獄新娘*	1965	TW
The Enemy of Women	*女性的仇人*	1958	TW
The First Train to Taipei	*臺北發的早車*	1964	TW
The Great Buddha+	*大佛普拉斯*	2017	TW
The Great Escort in the Wild	*荒野大嫖客*	1950	JP
The Last Emperor	*末代皇帝*	1987	CH-IT-UK
The Nightingale of Alishan	*阿里山之鶯*	1957	TW

The Puppet Master	*戲夢人生*	1989	TW
The Receptionist	*接線員*	2016	TW-UK
The Righteous Man Wu Feng	*義人吳鳳*	1937	JP-TW
The Sandwich Man	*兒子的大玩偶*	1983	TW
The Seventh Female Spy	*七號女間諜*	1964	TW
The Tag-along	*紅衣小女孩*	2015	TW
The Wedding Banquet	*喜宴*	1993	TW
The Wonderful Wedding	*大囍臨門*	2015	TW
Touch of the Light	*逆光飛翔*	2012	TW
Twa-Tiu-Tiann	*大稻埕*	2014	TW
Village of No Return	*健忘村*	2017	TW
Viva Tonal	*跳舞時代*	2003	TW
Vive L' Amour	*愛情萬歲*	1994	TW
Wu Kong	*悟空傳*	2017	CH
Xiao Mei	*小美*	2018	TW
Xue Pinggui and Wang Baochuan	*薛平貴與王寶釧*	1956	TW
Yi Yi	*一一*	2000	TW
You Are the Apple of My Eye	*那些年，我們一起追的女孩*	2011	TW
Zinnia Flower	*百日告別*	2015	TW
Zone Pro Site	*總鋪師*	2013	TW

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